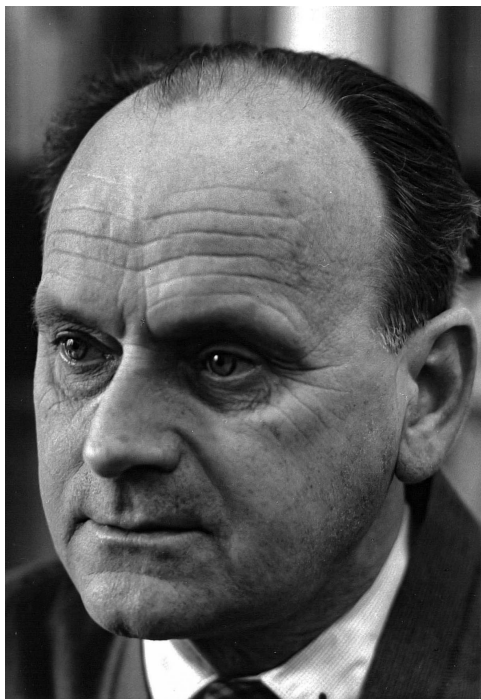
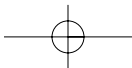
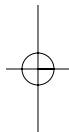
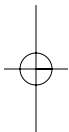
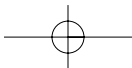




Portrait from the 1950s



A later-day portrait



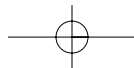
HUNGARIAN COMPOSERS – 39

Anna Laskai

Gyula Dávid

Editor: Melinda Berlász





HUNGARIAN COMPOSERS – 39

Gyula Dávid

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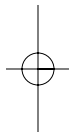
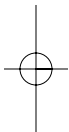
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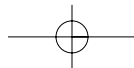
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Gyula Dávid (1913–1977)

Childhood. Breaking with the Family Tradition

Gyula Dávid was born in Budapest on 6 May 1913.¹ His father Károly Dávid Sr. (1877–1964) was an architect, his mother Anna Mészáros (1881–1922) fell victim to the Spanish flu pandemic after World War I. They had three children: architect Károly Dávid Jr. (1903–1973), company manager János Dávid (1906–1966), and the composer Gyula Dávid (1913–1977).

Several generations of the Dávid family had been involved in building. The first to learn the skills of bricklaying was János Dávid (1820–1865), who originally was a miller on a floating mill and baker.² His son, builder János Dávid (1850–1934) trained his own son Károly Dávid (Sr.) (1877–1964) in the trade himself. They founded the building firm “Dávid János és Fia” [János Dávid and Son], specialized mainly in industrial buildings.³ From among Károly Dávid’s children, his son named Károly (1903–1973) went on with the family tradition and became one of the most significant figures of 20th-century Hungarian architecture. He is credited with designing, among others, the building of Ferihegy Airport (today’s Budapest Airport terminal 1) and Népstadion [People’s Stadium, today: Ferenc Puskás Stadium].⁴

¹ In several biographies, the place of birth is erroneously given as Kecskemét: in the article of the Brockhaus-Riemann Zenei Lexikon [Musical Encyclopedia], in the biography on the homepage of the Liszt Music Academy (Budapest): http://zeneakademia.hu/nagy-elodok/-/asset_publisher/29I4W6p9tHfE/content/david-gyula/10192, and in the Hungarian Biographical Dictionary, too <http://mek.oszk.hu/00300/00355/html/>. (Last accessed on 19.02.2018).

² Information from the paper read by Dr. Anna Dávid at the opening of an exhibition in memory of her father Károly Dávid Jr. on 11 September 2012.

³ E.g. the Sugar Factory of Szerencs and the Postal Palace in Buda. The firm went bankrupt during the 1930s. (Information from Ferenc Dávid.)

⁴ In a memorial volume in honour of the 73rd birthday of art historian Ferenc Dávid, there is a study on the work of architect Károly Dávid Jr. in the section on the Dávid family. Zoltán Fehérvári–Endre Prakfalvi–Pál Ritoók: “Ifj. Dávid Károly építész (1903–1973)” [Architect Károly Dávid Jr.]. In: Edit Szentesi–Klára Mentényi–Anna Simon (eds.): *Kő kövön – Dávid Ferenc 73. születésnapjára. I.* [Stone on Stone. On the 73rd birthday of Ferenc Dávid] (Budapest: Vince kiadó, 2013), 13–32.

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Gyula Dávid was the first to deviate from the family tradition by choosing the musical profession.⁵ Interestingly enough, there are a few musicians among the descendants of his brother Károly.

Gyula Dávid started his musical studies at the age of 7–8, by learning the violin from Jenő Plán. He began composing at the age of 15; he mentions his setting of Károly Kisfaludy's poem "Mohács" in Hungarian 19th-century popular art song-style among his first works.⁶ He soon realized that composing without theoretical knowledge was not possible, so he started music theoretical studies with Antal Molnár.⁷ He composed the sonata movement for viola solo he was to present for the entrance examination to the Music Academy around that time and about which he stated later: "*Today, I can't understand myself how I dared to compose a sonata in my ignorance, but I think this piece, which does not hit the mark for presentation even with Kodály's corrections, contained everything I was to find out later, for I do believe that one is most talented during one's adolescence.*"⁸

**Formative Years.
From the Cistercian Secondary School to Kodály's
Composition Class via Collecting Folk Music**

From 1924 to 1931 he visited the Cistercian Secondary School of Budapest where through highly erudite Benjámín Rajeczky he received lifelong guidance, as he later confessed. Rajeczky acquainted him with the Gregorian choral, the Renaissance choir literature, and Kodály's choruses for children's voices written in that period.⁹ According to a later report of his, he had learnt the viola for Rajeczky's sake, to round out the school orchestra also

⁵The composer's son, Ferenc Dávid, also began studying music: first he learnt to play the piano and then for three years he was instructed by Zoltán Jeney how to play the flute. See the interview with Ferenc Dávid on the centenary of his father's birth, aired on 7 May 2013 by Bartók Rádió in the *Összhang* [Harmony] programme series. Editor and moderator: Aranka Ménes. Henceforth: Dávid Ferenc/2013.

⁶János Breuer: *Dávid Gyula. Mai magyar zeneszerzők*. [Contemporary Hungarian composers] (Budapest: Zeneműkiadó, 1966), 3. Henceforth: Breuer/1966.

⁷Op. cit., 3.

⁸Ibid.

⁹Ibid.

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led by Rajeczky.¹⁰ As a viola player he joined a string quartet in these years and continued doing so during his years at the Academy.

After leaving the secondary school he attended Albert Siklós' preparatory course in composition at Budapest's Liszt Ferenc Academy of Music from 1932. Though none of his biographies mention it and possibly he did not attribute importance to it either, Dávid also pursued, or at least began, legal studies at the same time.¹¹

He began collecting folk songs in Heves County with György Kerényi¹² in the same year. Later he showed the registered folksongs – transcriptions teeming with mistakes as he recalled¹³ – to Kodály, who encouraged him to go on with the collecting work. What is more, Kodály offered to take him on in his class provided that Albert Siklós allowed him to leave.¹⁴ Dávid continued field work in Karád,¹⁵ Somogy County, where recorded some 300 songs.¹⁶ In 1933, during his first year at the Academy he was already in Kodály's class and he continued field research in Karád. In 1934, Karád school principal József Happ asked Kodály to compose a chorus from the folksongs collected in the settlement for the great festivities he was organizing for the 800th anniversary of the town.¹⁷ That was how Kodály's *Karádi nóták* [Songs of

¹⁰ Ibid.

¹¹ As indicated by the entry No. 78 in the first volume of the register of 1932/33 in the Archives of the Liszt Music Academy.

¹² The correspondence between Kodály and Kerényi reveals that in 1933 Kerényi collected folksongs with Rajeczky and Gyula Dávid. In a letter Kerényi downright called the young composer "folksong champion". Dezső Legány (ed.): *Kodály Zoltán levelei*. [Zoltán Kodály's letters], (Budapest: Zeneműkiadó, 1982), 380.

¹³ Breuer/1966, 4.

¹⁴ Ibid.

¹⁵ According to the recollections of school principal and teacher József Happ, Gyula Dávid chose Karád for collecting folksongs through Egon Turchányi, a close acquaintance of the Dávid family who was running for a parliamentary mandate at that time. See: "Happ József." In: Ferenc Bónis (ed.): *Így láttuk Kodályt. Ötvennégy emlékezés*. [This is how we saw Kodály. 54 recollections] (Budapest: Zeneműkiadó, 1982), 247–251, here: 247. Henceforth: Happ/1982.

¹⁶ 173 of them are included in the Kodály System, none in the composer's handwriting, though. They must be copied transcriptions. Gyula Dávid's collections can be found from "KR" 28.979 to 29.195, of which some 46 folksong are transcribed by Kodály. (Photocopy of Olga Szalay's manuscript about the folk music collections in the Kodály System at the Archives and Department for Folk Music and Folk Dance Research of the IFM, RCH, HAS.)

¹⁷ Happ/1982, 250.

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Karád] for male voices were born in 1934 that survive in Gyula Dávid's handwriting in József Happ's possession.¹⁸ Dávid visited Karád on further two occasions with Kodály to check the so-far transcribed tunes with the phonograph.¹⁹ Dávid also composed arrangements of Karád folksongs. There are three such compositions in the composer's estate: *Karádi dalok* [Songs from Karád], *Karádi menyecskék* [Young wives of Karád], and *Karádi népdalcsozor* [Bunch of Karád folksongs]. The score in the Hungarian Radio's Music Collection with the title variant *Három karádi játékdal* [Three game songs from Karád] contains the musical material of the first part of *Karádi dalok* (*I. Játéknóták*) [I. Game songs]. Although neither Dávid nor Breuer mentioned it, the composer also collected folksongs in the Palócföld Region and the village of Bába.²⁰ Possibly the latter fieldwork provided the raw material for the arrangements of *Bátaszéki népdalok* (*Bátai népdalok*) [Folksongs from Bátaszék (Folksongs from Bába)].

Dávid pursued his composition studies with Kodály between 1933 and 1938, and, in addition, in 1933 he privately learnt violin playing from Dezső Rados.²¹ To make a living during his Academy years, he had to take on various jobs, of which he remarked later: "...I toured the entire periphery of the musical life, from jazz bands to cabaret ensembles."²² In addition to music making, he also worked as the music critic on the daily newspaper *Újság* [Journal]²³ in

¹⁸ Ibid.

¹⁹ Breuer/1966, 5. That is probably why anyone browsing the *Online Database of Published Folk Music Audio Recordings* for Dávid's folk music collections will find the names of both Gyula Dávid and Zoltán Kodály as collectors of every recording concerned. (<http://db.zti.hu/24ora/dalok.asp>, last accessed on 19.02.2018).

²⁰ Dávid Ferenc/2013. Neither Breuer's short monograph nor Dávid's autobiography reveals when he went to Bába for field work.

²¹ Róbert Meszlényi, Dr. (ed.): *Az Országos Magyar Királyi Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1933/34.-i tanévről*. [Yearbook of the Hungarian Royal Liszt Ferenc Music Academy for 1933/34] (Budapest: Az Országos Magyar Királyi Liszt Ferenc Zeneművészeti Főiskola kiadása, 1934), 119.

²² Breuer/1966, 6.

²³ Breuer erroneously cites the title of the paper as "Az Újság" (Breuer/1966, 6), but in the typescript of his radio lecture it is already given correctly. For the title of the daily launched in 1903 was indeed "Az Újság" until it was banned, and in 1925 it was restarted as "Újság". *A magyarországi hírlapok és folyóiratok bibliográfiája II*. [Bibliography of the daily newspapers and periodicals of Hungary], compiled by: Lídia Ferenczyné Wendelin. (Budapest: Széchényi National Library, 2010), 2141–2142.

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1934–1935.²⁴ Though he attended the classes in this academic year, too, the diverse engagements prevented him from thoroughly preparing for examinations, so he had to repeat that year’s course at the Music Academy.²⁵

During his studies there, he continued playing in string quartets, an activity he began during secondary school, and even his diploma composition in 1938 was a string quartet, performed by Gábor Radnai (violin), János Pál Fekete (violin), Gyula Dávid (viola), and Ede Banda (cello).²⁶ Five of his compositions written during the Academy years survive. *Téma variációkkal* [Theme with variations], written in 1936 for string quartet, is most probably a precedent to the *String quartet*, Gyula Dávid’s diploma composition of 1938. *Szvit két hegedűre* [Suite for two violins, also known with the title variant *Three duos for two violins*] of 1937 is probably connected to his study of violin playing, similarly to the *Rondo for violin and piano* without a date. In his radio paper, Breuer said that the only composition from the early period of creation included in Dávid’s own handwritten catalogue of works was the *Három Berzsenyi-dal* [Three songs to poems by Dániel Berzsenyi] of 1939. Actually he began composing it during his academic studies, as a sketch of this work is known from 1936 with the title *Berzsenyi zenekari dalok* [Orchestral songs on Berzsenyi poems]. The compositions written during the Music Academy years were stylistic exercises, composed in Viennese classical style. The *Three Berzsenyi Songs* are similar to Dávid’s folksong arrangements: the melodies reminiscent of folksongs are given long-sustained chords as accompaniment, and only in the third song (*Az örömhöz* [To joy]) does the piano part imitate the melodic line of the vocal part.

²⁴ In the microfilms for 1934–1935 which I looked through, no article can be found under the name of Gyula Dávid. Journalists very often abbreviated their names, so did for instance the paper’s noted music critic, István Gajáry. The monogram (–d) found at the bottom of several articles from the end of 1934 onward must refer to Gyula Dávid. The short articles belonging to this monogram were mostly pieces of news rather than criticism. They were probably written by Dávid as the majority of the concerts were held at the Liszt Music Academy, many of them given by students of the institution.

²⁵ Breuer/1966, 6. His name is not included among the students of the year 1935–1936 in the Yearbook of the Liszt Music Academy.

²⁶ Ibid.

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The Beginnings of the Career

After his graduation from the Music Academy, Dávid was commissioned by the Hungarian Radio to catalogue the musical stock of the old [19th-century] National Theatre in 1938–39.²⁷ That was where he chanced upon Erkel’s popular folk plays composed in the 1840s and totally unknown 100 years later: *A kalandor* [The Adventurer], *Két pisztoly* [Two Pistols], *A nemesek hadnagya* [Lieutenant of the Noblemen], *A rab* [The Prisoner], *Egy szekrény rejtelve* [Mystery of an Armoire].²⁸ However, what he found most intriguing was the notation of the folksong “Fölszállott a páva” [The peacock has flown up] in Erkel’s handwriting in pencil.²⁹ Bence Szabolcsi asked him to make a scientific analysis of the reviewed material as well, but he declined this task.³⁰

In 1938 he married Erzsébet Wolff of German descent (1912–1999) nicknamed *Lisl* in the family. She was born in Berlin and moved to Budapest in 1937. Between 1949 and 1952 she studied librarianship at Budapest’s Eötvös Loránd University and worked for the Metropolitan Szabó Ervin Library until 1978. They had two children: art historian Ferenc³¹ (1940) and sociologist János (1946).

²⁷ The catalogue made by Gyula Dávid got lost (oral communication from Ferenc Dávid).

²⁸ Zoltán Kodály: “Erkel és a népzene” [Erkel and folk music], in idem: *Visszatekintés II. Összegyűjtött írások, beszédek, nyilatkozatok*. [In Retrospect vol. II. Collected writings, speeches, statements] Ferenc Bónis (ed.). (Budapest: Zeneműkiadó, 1974), 91–96, here: 96.

²⁹ Breuer/1966, 6.

³⁰ Ibid. The elaboration kept being postponed, although Kodály ascribed great significance to the fact that in his popular plays Erkel also used folksongs. Kodály op. cit., 95–96.

³¹ The importance and diversity of Ferenc Dávid’s activity is proven by the grand two-tome publication released in his honour in 2013. See: Szentesi et al., *Kőkövön*, op.cit.

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1939–1941³² Gyula Dávid played the viola at the same stand as Rudolf Maros at the Metropolitan Budapest Orchestra.³³ Although he had improved his violin playing skills during the years spent at the Music Academy, in a later recollection he still had a rather self-ironic comment to make about his reunion with the viola: “*I had no special talent for the strings, but the viola was the Eldorado of poor violinists at that time.*”³⁴ About his period at the Metropolitan Orchestra he stated: “*That was where I first got in touch with superior Gebrauchsmusik, became acquainted with the most outstanding conductors from Klemperer through Mengelberg to Monteux, and learnt how beautiful orchestral sound came into being.*”³⁵ His experiences accumulated during his involvement with the orchestra largely contributed to his later compositions not only through his familiarity with the orchestral sound but also by getting to know “the heart of the instrument”³⁶ for which he was to compose his most successful work, the *Viola Concerto*. From among the conductors mentioned by Dávid, he struck up a lifelong friendship in 1947 with Otto Klemperer who arrived in Budapest that year. He exchanged greetings with Klemperer until the conductor’s death (1973) and then for years with Klemperer’s daughter.³⁷

In 1939 he got involved into incidental music through Ferenc Farkas,³⁸ which became the main area of his compositional activity for several years to come. His first stage music was composed for the small-stage version³⁹ of *The Tragedy of Man*⁴⁰

³² See the two manuscript autobiographies written by Gyula Dávid in the Archives of the Liszt Academy of Music. Only one of the two sources is dated (1951), but their content is identical. Henceforth: Dávid/1951.

³³ See Breuer’s paper aired by Bartók Radio on 6 May 1988 in the programme series “In the Footsteps of Anniversaries” on the occasion of Dávid’s 75th birthday. Henceforth: Breuer/1988.

³⁴ Breuer/1966, 6.

³⁵ Ibid.

³⁶ Gyula Dávid: “Mondanivaló és hagyomány” [Message and tradition]. In: Mária Feuer: *50 muzsikás műhelyében*. [In the workshop of 50 musicians] (Budapest: Zeneműkiadó, 1976), 18–21, here: 20. Henceforth: Feuer/1976.

³⁷ Dávid Ferenc/2013.

³⁸ Breuer/1966, 7.

³⁹ György Székely: “Az állami színházak – A Nemzeti Színház.” [State theatres–The National Theatre] In: Tamás Gajdó (ed.): *Magyar Színháztörténet III., 1920–1949*. [A History of Hungarian Theatre] (s.l.: Magyar Könyvklub, 2005), 284–285.

⁴⁰ Breuer/1966, 7.

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for the National Theatre. As Dávid later recalled, he had only ten days to compose the music and the production premiered in Kassa was an ignominious failure. The music, however, elicited no comments, either positive or negative.⁴¹

In his monograph on Gyula Dávid, János Breuer claims that Dávid composed over a hundred pieces of incidental music,⁴² yet a mere 42 works of the kind survive in the estate. In the early 1940s Dávid composed music for two plays produced at Madách Theatre. In 1942 Andor Pümkösti directed Ferenc Felkai's play *Nero*⁴³ in which there was a single musical insert, the *Slave song*.⁴⁴ In the same year, he composed some music for two Molière plays, *The Imaginary Invalid* and the *Versailles Impromptu*, the two being performed in one night, "with the composer himself playing, as the leader of the three-member band".⁴⁵

In the next year, 1943, he composed a few stage works but in June he was conscripted and served as the paymaster of field hospital no. 105 until March 1944.⁴⁶ Next to his tasks there, he had some time left for playing and composing: "I accompanied singers and between the songs I performed my own works. Unfortunately, these manuscripts got lost" he said in his recollections.⁴⁷

After the liberation, 1945–1949, he was the conductor and musical director of the National Theatre.⁴⁸ Further, he joined the

⁴¹ Ibid. As Dávid remembered, the piece was a failure in Budapest, too. By contrast, the volume dealing with the history of Hungarian Theatre between 1920 and 1945 claims the piece had positive critical reception. Székely, op. cit., 284–285.

⁴² Breuer/1966, 27.

⁴³ Both a paper cut-out and a poster in the estate reveal that there was only a single musical insert in the play.

⁴⁴ The first to be performed was *The Impromptu of Versailles*, followed by *The Imaginary Invalid*. Zsuzsanna Borsos: *A Madách Színház Pümkösti Andor igazgatása idején*. [The Madách Theatre under the directorship of Andor Pümkösti] (Budapest: Magyar Színházi Intézet, 1979), 193.

⁴⁵ Borsos, op. cit., 99. The score in the estate, dated 1939, has the following instrumentation: flute, violin, viola, cello, and percussions (snare drum, gong, vibraphone, bell).

⁴⁶ Dávid/1951.

⁴⁷ Breuer/1966, 7.

⁴⁸ Dávid/1951. According to a registry card (no. 6261/10) and a questionnaire (no. 6261/12) at the Archives of the Liszt Academy of Music, both of which completed by Gyula Dávid, the period at issue was between 1945 and 1948.

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Communist Party⁴⁹ around that time through the mediation of Tamás Major, then director of the theatre.⁵⁰ From 1945 to 1949, and again around the turn of the 1950s and 1960s, as long as Major was the director until 1962, Dávid wrote all his incidental music compositions for the National Theatre.⁵¹ Most plays were directed by Major or Endre Gellért. Dávid recollected that sometimes he finished composing on the day of the premiere, for it turned out during the dress rehearsal that the stage sets were to be shifted to music.⁵² As Frigyes Hidas remembered, Dávid was generally late with the work, a number or two still missing from the musical material at the full rehearsal.⁵³

There is no information on the critical account of Dávid's theatrical music. Aged 15 at that time, Breuer had the following memory of the incidental music of *Richard III*, composed for brass instruments and drums: "*the whole music consisted of tritones. The piquancy was enhanced by this small ensemble walking from one side of the theatre to the other. That was something quite crazy at that time.*"⁵⁴ Frigyes Hidas also found the music of *Richard III* truly memorable: "*what he produced there was a real miracle.*"⁵⁵

According to Hidas' memories, there were two orchestras usually contributing to the productions of the National Theatre:

⁴⁹ In his autobiography he claims he did not do any party work, so he was severed from the party and demoted to the status of candidate for membership. In his (unnumbered) characterization as teacher in 1959 he was classed as non-party person.

⁵⁰ According to Breuer's short monograph, Dávid already met Major during his collaboration at the Juvenile Theatre. (Breuer/1966, 7.) This must be wrong because the Juvenile Theatre was founded later, in 1949. <http://mek.oszk.hu/02100/02139/html/sz11/4.html>. (Last accessed on 19.02.2018).

⁵¹ As Hidas, the conductor of the National Theatre from 1951, recalled, 90% of the incidental music during the 1950s was written by Dávid, too. Dóra Dávid's interview with Frigyes Hidas (Budapest, December 1995). Ferenc Dávid's collection.

⁵² Breuer/1966, 7. The incidental music was composed in 1945 for J. B. Shaw's *Saint Joan*.

⁵³ Dóra Dávid's interview with Hidas.

⁵⁴ Dóra Dávid's interview with János Breuer (Budapest, December 1995), in Ferenc Dávid's collection. In his radio paper, Breuer, too, recalled the incidental music with similar thoughts. Breuer/1988. The 1947 instrumentation of the score: 4 horns, 4 trumpets, and 4 percussion instruments.

⁵⁵ Dóra Dávid's Hidas interview.

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the Orchestra of the Hungarian Radio and the Hungarian State Symphonic Orchestra.⁵⁶ Most of the incidental music was written for winds, so often only the wind section and a few strings were involved in the productions.⁵⁷ On several occasions, Dávid asked the Budapest Wind Quintet to perform his incidental music, best illustrated by the *Second Wind Quintet* “Serenade” (1955), a concert piece compiled from diverse stage music pieces.⁵⁸ As a matter of fact, *Theatrical music* composed a year later for symphonic orchestra (1956) may also be subsumed in this category.

The first work in the Hungarian wind quintet literature is also to the credit of Gyula Dávid. It was composed in 1949 upon the request of the Budapest Wind Quintet founded in 1947. Later he wrote another three wind quintets: in addition to the mentioned *Quintet No. 2* “Serenade” (1955) the *Quintets No. 3* (1964) and *No. 4* (1968).

During his engagement with the National Theatre, very few concert pieces left Dávid’s workshop (*Three orchestral songs*, 1946; *Ballet music/In the reeds*, 1948),⁵⁹ the most significant being the *First Symphony*, composed in 1948 for the centenary of the 1848 revolution.⁶⁰ Though written for the centennial competition announced by the Art Council,⁶¹ the Symphony was only premiered in 1950. This aspect is quite important, given that Dávid was the first member of the young generation following Kadosa and Lajtha to try his hand at this genre after the war and to have his symphony actually performed at all.⁶² This situation prompted Tibor Tallián to raise the following question: “*Is it justified then to call Dávid a trendsetter, a personality who triggers off economic, cultural, or artistic trends*

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Dóra Dávid’s interview with Breuer.

⁵⁹ Breuer includes among these pieces the *Wind Trio*, too, the score of which does not survive (Breuer/1988). He probably means *Vázlatok fűvőshármasra* [Sketches for Wind Trio] (1947) which is included in his catalogue of works. In the estate, there is a later manuscript of *Vázlatok fűvőshármasra* (1958) as well.

⁶⁰ Breuer/1988.

⁶¹ Dávid/1951.

⁶² Tibor Tallián: *Magyar képek. Fejezetek a magyar zeneélet és zeneszerzés történetéből 1940–1956*. [Hungarian pictures. Chapters in the history of the Hungarian music life and composition 1940–1956] (Budapest: Balassi Kiadó, 2014), 286. Henceforth: Tallián/2014.

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or at least formulates them so unambiguously and clearly that it becomes for others self-evident or even obligatory to align themselves with them?”⁶³ This argument may also be applied to the *Viola Concerto* written four years later, which launched the trend of composing concertos.⁶⁴ Actually, the very same question even applies to the *First Wind Quintet* with which Dávid “launched a so-far non-existent style” in Hungary.⁶⁵ It is surprising that Dávid preceded his peers in sensing the prospective trends but it is unlikely that his works served as models for subsequent compositions.

Dávid was the conductor and artistic director of the “Honvéd” Central Art Ensemble⁶⁶ from March 1949 to September 1950.⁶⁷ He composed mainly dance music and mass songs for this ensemble.⁶⁸ These compositions are found in the estate in the folders grouped by the composer as “Folk Dance Accompanying Music”, (folder No. 5) and “Folksong Arrangements” (folder No. 6). Eight autographs (e.g. *Afternoon of the free youth* and *Ballet I–V*, both from 1949, are located in the folder “Folk Dance Accompanying Music” while a total of 10 autographs in the folder “Folksong Arrangements” (e.g. *Four songs of 1848*, 1954; *Five songs from Upper Hungary*, 1955). The three surviving marches (e.g. *Military festive march*, “For April 4th”, 1951) from the

⁶³ Ibid.

⁶⁴ With his *Viola Concerto*, Dávid – as Tallián puts it – “announced as the first swallow the forthcoming spring in Hungarian concerto literature.” (Tallián/2014, 286). However, Dávid’s concerto was preceded by Pál Kadosa’s six concertos written between 1930 and 1940, including the *Viola Concertino* and the *Piano Concertino*, both premiered in 1947 (ibid., 348–349). On the other hand, György Kroó associated the start of the concerto trend with János Viski’s *Violin Concerto*, also premiered in 1947. György Kroó: *A magyar zeneszerzés 30 éve*. [Thirty years of Hungarian composition] (Budapest: Zeneműkiadó, 1975), 68–71. Henceforth: Kroó/1975.

⁶⁵ According to Tibor Tallián, it was Lajtha who introduced the French type of wind chamber music in Hungary. However, the training of wind instrumentalists was rudimentary at the time, as opposed to the formation of string players. Tallián makes it clear that ensembles of diverse combinations of instruments had to emerge in order to stimulate the composers. (Tallián/2014, 376–377.)

⁶⁶ Dávid mentions the ensemble as the Central Art Ensemble of the People’s Army. Breuer/1966, 7.

⁶⁷ Dávid/1951. The registry card (no. 6261/10) and the questionnaire (no. 6261/12) in the Music Academy Archives claim Dávid was the conductor of the “Honvéd” Central Art Ensemble from 1948 to 1950. He must have remembered badly because the ensemble was founded in 1949.

⁶⁸ Dávid/1951.

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“Choral Works, Marches” folder can also be ranged here and so can the choruses with instrumental or orchestral accompaniment, composed during the early 1950s (e.g. *April 4th – Marching song*, 1950). He must have composed several works of this kind between 1952 and 1955, too, when he was the leader of the Ministry of the Interior’s Art Ensemble.⁶⁹ The bulk of the works composed for the mentioned ensembles are folksong arrangements. Dávid who had first-hand experience of folksongs and traditional culture as a folk music collector – as Kodály pointed out in a later note⁷⁰ –, set the folksongs in the intonation fashionable at the time.

His teaching career began in November 1950 when the Music Academy asked him to teach wind instrumentation to students of composition and conducting, and to lead the wind ensemble as well.⁷¹ In the next academic year he also taught music theory,⁷² but from the year 1954–1955 he is also included in the yearbooks as teacher of chamber music for wind instruments.⁷³ He taught at the Academy until 1960, as an instructor paid by lessons for a decade. 1964–1967 he taught chamber music at the Bartók Béla Secondary School of Music⁷⁴ and 1966–1971 at the Teachers’ Training College of the Liszt Academy of Music.⁷⁵

⁶⁹ Breuer/1966, 8–9.

⁷⁰ Zoltán Kodály: *Magyar zene, magyar nyelv, magyar vers. Kodály Zoltán hátrahagyott írásai*. [Hungarian music, Hungarian language, Hungarian verse. Zoltán Kodály’s posthumous writings] Ed. Lajos Vargyas. (Budapest: Szépirodalmi Könyvkiadó, 1993), 88.

⁷¹ Information taken from a document (no. 450/1950) the subject of which is “Commissioning Gyula Dávid to teach for payment per lesson.” The Music Academy yearbook reveals that he taught officially from the second term. *A Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1950/51.-i tanévről*. [Yearbook of the Liszt Ferenc Academy of Music for 1950/51] [without ed.] (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1951), 7.

⁷² István Kapitánffy and Mária Steffánits (compilers): *A Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1951/52.-i tanévről*. [Yearbook of the Liszt Academy of Music for 1951/52] (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1952), 6.

⁷³ Mária Steffánits (ed. and comp.): *A Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1954/55.-i tanévről*. [Yearbook of the Liszt Academy of Music for 1954/55] (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1955), 6. See also the yearbooks from 1955 to 1960.

⁷⁴ Antal Boronkay: “Dávid Gyula”. In: Stanley Sadie–John Tyrrell (eds.): *The New Grove Dictionary of Music and Musicians*. Vol. VII. (London: Macmillan, 2001), 50–51. Henceforth: Grove/2011.

⁷⁵ Dávid’s name is included in the yearbooks as lecturer of chamber music from 1966. See: István Kapitánffy (ed.): *A Liszt Ferenc Zeneművészeti Főiskola Évkönyve az 1966/67.-i tanévről*. [Yearbook of the Liszt Academy of Music for 1966/67] (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1967). See also the yearbooks for 1967 through 1971.

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**The Compositions of the 1950s:
From the Success of the *Concerto for Viola and Orchestra* to
the Change of Style**

The most significant success in Gyula Dávid's career as a composer was achieved by the *Viola Concerto*, written in 1950 and premiered in 1951. The work was commissioned by viola player Pál Lukács in 1947, however, the composer himself had already been preoccupied with the plan of the composition several years earlier. Since he had played the instrument for many years, – according to his own statement – he wanted to commemorate the instrument.⁷⁶ His first sketches, of the first movement, date from 1943, but he did not address himself to the concerto again before the commission in 1947.⁷⁷

According to Tibor Tallián, Dávid's *Concerto for Viola and Orchestra* is, as a matter of fact, the first Hungarian work “in which traces of the musical type of Soviet concertos can be discerned.”⁷⁸ It is manifest in the simplicity of the formal construction, in the “scholastic discipline” of its attitude, and, in the influence of Khachaturian by the motoric moments of the first movement.⁷⁹ In the sonata-form first movement, the composer contrasts two characters: the already mentioned motoric or clattering main theme and a lyrical secondary theme. In the second movement's tripartite form, Dávid uses a melody from the incidental music he composed for Csokonai's play *A méla Tempefői* [The dreamy Tempefői].⁸⁰

⁷⁶ “Túl a századik előadáson” (Kerekasztalbeszélgetés a Brácsaversenyéről, Földes Imre, Lukács Pál és Dávid Gyula) [“Past the 100th performance” (Roundtable talk about the Viola Concerto, Imre Földes, Pál Lukács and Gyula Dávid)]. Broadcast by public radio channel Kossuth Rádió on 12.11.1972. Henceforth: Földes–Lukács–Dávid/1972.

⁷⁷ Földes–Lukács–Dávid/1972.

⁷⁸ Tallián/2014, 350. This can be ascribed to the increase in the number of performances and the popularity of Soviet concertos performed from the late 1940s. Ibid., 349.

⁷⁹ Ibid., 350.

⁸⁰ Földes–Lukács–Dávid/1972. As the composer recalled, he adopted his setting of the poem *Tartózkodó kérelem* [A reserved request] for the *Viola Concerto*. He wrote incidental music for the play twice, in 1948 and 1954. From the scores in the estate, only the 1954 version contains a melody that corresponds to the *Viola Concerto*. In the 1948 version, Dávid set the poem to music by using the folk tune “Ifjúság, mint sólyommadár” [Youth is like a hawk]. He also included the setting of *Tartózkodó kérelem* in his *Öt Csokonai dal* [Five songs to Csokonai's poems] the melody of which corresponds to both the score of the incidental music score of 1954 and the motif [re-]used in the *Viola Concerto*.

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First page of the autograph of the *Viola Concerto*

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The last movement is “a lively sonata-rondo”⁸¹ with a quotation from the folksong “Kicsiny a hordócska” [The barrel is tiny] appearing in the subsidiary subject.⁸² The reminiscence of the slow movement in the finale is a standard device of the period.⁸³

The long-lasting success of the piece owed to a great extent to the performer Pál Lukács, who had performed the piece several times both in Hungary and abroad.⁸⁴ Gyula Dávid remarked that there was “a shortage” of viola concertos at the time, and that might have been the reason for the popularity of his piece.⁸⁵ The composer remarked at a later date that the only criticism he kept in mind was Kodály’s. Kodály was sitting next to him during the final rehearsal of the *Viola Concerto* and said at the end of the piece: “Now, that is good.”⁸⁶ Dávid was awarded the second class of the Erkel Prize founded in 1952 for his *Viola Concerto*.⁸⁷ Dávid, however, admitted that the success of the *Viola Concerto* weighed down on him heavily. As he said to Mária Feuer: “*I was almost paralyzed after the Viola Concerto and I could almost only compose incidental music.*”⁸⁸ Bence Szabolcsi also took note of Dávid’s stagnation and made mention of it in one of his papers: “*It is rather worrying that his artistic intentions and efforts are not commensurable with what he once achieved 5–6 years ago in his Viola Concerto.*”⁸⁹

However, as the list of Dávid’s works reveals, he did not compose much utility music in the first half of the 1950s, either. It is still likely that it was the composition of these program music pieces that jolted him out of the creative crisis and

⁸¹ Breuer/1966, 12.

⁸² Földes–Lukács–Dávid/1972.

⁸³ Kroó/1975, 70.

⁸⁴ It is not accidental that the radio conversation was entitled “Past the one hundredth performance.” Out of the hundred or so Pál Lukács played it for some seventy times. About seventy performances of them were rendered by Pál Lukács. Földes–Lukács–Dávid/1972.

⁸⁵ Ibid.

⁸⁶ Ibid. Kodály’s *Concerto* was played in the same concert. In Breuer’s text, it is more obvious how very proud this comment made Dávid, for he said: “I received a praise from him as I never did during my studies.” Breuer/1966, 8.

⁸⁷ Ibid.

⁸⁸ Feuer/1976, 20. In the radio conversation of 1972 he called it a heavy burden that his work was being performed everywhere. Földes–Lukács–Dávid/1972.

⁸⁹ Bence Szabolcsi: “Az előadás vitája.” [Debate of the performance]. *Új Zenei Szemle* VII/5 (May 1956): 35–53, here: 41.

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provided the basis for such concert pieces as the *Sonata for flute and piano* (1954), the *Second Wind Quintet*, “*Serenade*” (1955), and *Theatrical music* (1956).

In 1954, Dávid wrote incidental music to the radio adaptation of József Katona’s play *Bánk bán* in which Zoltán Jeney performed Tibor’s flute solo.⁹⁰ Jeney liked the tune so much that he asked Dávid to compose a piece for him using the same motif.⁹¹ This gloomy tune was eventually incorporated in the second movement of the new composition, the *Sonata for flute and piano*. In Breuer’s view, the beginning of the main theme of first movement is identical with the melody-head Dávid had written for his entrance examination to the Liszt Academy of Music.⁹² The composer resorted to clear, conventional forms for the *Sonata*: the first movement is in sonata form, the second in a three-part/tripartite, the third in rondo form.⁹³ In a brief description of the piece, composer Imre Vincze stressed that the success of the composition owed to its “melodic freshness” and “harmonic invention.”⁹⁴ Dávid received the first class of the Erkel Prize for the composition.⁹⁵ At the premiere, the piano part was performed by Hédi Schneider whose playing inspired the *Sonata for piano* completed in 1955.⁹⁶

The *Wind Quintet No. 2*, “*Serenade*” (1955) was also based on incidental music. Dávid strung up some movements of the score written for *The Imaginary Invalid*, surviving in two versions.⁹⁷ Movement one, for example, contains the musical material of the “Doctor’s promotion” scene. The only movement with a title is the fourth, *Marcia Funebre*. The highly ironic movement was already included in the stage score of 1942.⁹⁸ Dávid’s composition fits well

⁹⁰ Breuer/1966, 16. In the estate there are two scores for the soundtrack of *Bánk bán* from 1945 and 1950.

⁹¹ Ibid.

⁹² Ibid. In the estate this work is also listed at the beginning of the folder entitled “School papers” and compiled by the composer himself, but it is missing from the folder.

⁹³ Ibid.

⁹⁴ Imre Vincze: “Dávid Gyula: Szonáta fuvolára és zongorára.” [Gyula Dávid: Sonata for flute and piano] *Új Zenei Szemle* VI/1 (January 1955): 24–25.

⁹⁵ Breuer/1966, 8.

⁹⁶ Breuer/1966, 17.

⁹⁷ Breuer/1966, 16. There are two autographs in the estate. One is from 1942, the other, scored for wind quintet and harp, is from 1954.

⁹⁸ The musical material of the two surviving versions of the incidental music (1942, 1954) diverges at several points, probably because of the different scorings.

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into the “flood of divertimenti and serenades”⁹⁹ so fashionable in the late 1940s. The short and concise formulation and the light mood make it genuine “entertainment music.” The symphonic piece *Theatrical music* (1956) also represents the “divertimento mood”; in it Dávid cited again from his score written to *The Imaginary Invalid*.¹⁰⁰

From the mid-fifties the composer turned with increasing attention to vocal music. The first signs are the two song cycles to Hungarian poems, *Öt Csokonai-dal* [Five songs to poems by Csokonai] (1955) and *Lakjatok vígan... Lírai dalok XV–XVII. századi költők verseire* [May you live in joy... Lyrical songs to poems by 15–17th-century poets] (1956). In Breuer’s opinion these compositions mark the closing of Dávid’s first creative period.¹⁰¹

In 1957 Dávid received the Kossuth Prize and composed his first choral work commissioned by the Hungarian Radio to Attila József’s poem *Favágó* [Woodcutter].¹⁰² The piece composed on the 40th anniversary of the “Great October Revolution” was supplemented with another two choruses to Attila József’s poems.¹⁰³ Dávid chose the last line of the poem *Egyszerű ez* [It is simple] – *Új magyaroknak* [For new Hungarians] – for the title of the three-movement cycle for mixed voices. It is conspicuous in the polyphonic sections of the first piece *Füst* [Smoke] that the tonal system is extended to dodecaphony.¹⁰⁴ Breuer also emphasizes that in Dávid’s output after 1957 the role of chromaticism largely increased, together with attempts at changing the idiom, enriching the expression, signs of which were already discernible in the *Piano sonata* (1955) as well.¹⁰⁵

⁹⁹ Kroó/1975, 67.

¹⁰⁰ In the second movement he used the ballet music labelled as Gavotte in the scene of the Doctor’s promotion in the 1942 version of *The Imaginary Invalid*.

¹⁰¹ Breuer/1966, 18.

¹⁰² Breuer/1966, 9. The first chorus in the list of works is *Névnapi dicséret* [Name-day praise] to Péter Görög’s poem, composed by Dávid in 1948 for the choir of the National Theatre to celebrate Tamás Major’s name-day.

¹⁰³ Breuer/1966, 9.

¹⁰⁴ László Norbert Nemes: *Betekintés Dávid Gyula kórusműveinek világába* [A glimpse into the world of Gyula Dávid’s choral works]. http://zti.hu/mza/docs/Evfordulok_nyomaban/Evfordulok_NemesLaszloNorbert_David-Gyula.pdf (Last accessed on 19.02.2018). Henceforth: Nemes/2013.

¹⁰⁵ Breuer/1966, 18–19.

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In Breuer's view, *Symphony No. 2* composed in 1958 was also an indication of the changing idiom,¹⁰⁶ which is not a consensual opinion. György Kroó thought the work "knows nothing of the changes of the times"¹⁰⁷ and concluded from a study of the first movement that its melodic realm "*suggests maturity rather than a forthcoming change of styles.*"¹⁰⁸ While Kroó interpreted the "boom" of orchestral sound as a sign of "inner fermentation"¹⁰⁹, the critic reviewing the premiere objected to the symphony for its strident instrumentation and stylistic indecision.¹¹⁰

Dávid said the third movement was inspired by Brahms' *First Symphony*, and it probably also owes to Brahms' influence that the composer, who had mainly written short-winded pieces so far, grappled now with a more monumental symphonic work.¹¹¹ Dávid's *Symphony No. 3* composed two years later (1960) is again concise and short. The reviewer of the premiere disapproved of the brevity of the work: "*...all this is too little for a symphony, not necessarily in quality but in quantity.*"¹¹² He also wrote, however, that brevity did not mar quality: "*In Dávid's symphony the message is laconic, but the more expressive, it says much with few words.*"¹¹³ To Breuer's mind, the work "*is another step toward chromaticism*". This was confirmed by the composer, too, saying that he used twelve-tone tunes in the slow movement and the third, scherzo movement.¹¹⁴

¹⁰⁶ Breuer/1966, 19.

¹⁰⁷ Kroó/1975, 107.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Imre Fábián: "Sztravinszkij: Oedipus Rex, Dávid: II. szimfónia." [Stravinsky: Oedipus Rex, Dávid: Symphony No. 2]. *Muzsika* II/1 (January 1959): 39–40, here: 40.

¹¹¹ Breuer/1966, 19. His interest in Brahms is also stressed by Anna Dalos speaking of the second movement of the *Sonata for violin and piano* who also notes that Brahms' influence is felt both in the early *Viola concerto* and in the cantata *Égő szavakkal* [With burning words] composed later, in 1969. Anna Dalos: "Dávid Gyula dodekafon fordulata." [The dodecaphonic turn of Gyula Dávid]. In: Edit Szentesi–Klára Mentényi–Anna Simon (eds.): *Kő kövön* op. cit., 45–52, here: 48, and the text of footnote 27. Henceforth: Dalos/2013.

¹¹² Jenő A. Molnár: "Magyar bemutatók. Dávid Gyula: III. Szimfónia." [Hungarian premieres. Gyula Dávid's Third Symphony]. *Magyar Zene* I/4 (February 1961): 450–452, here: 451.

¹¹³ Ibid.

¹¹⁴ Breuer/1966, 20.

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The completion of another symphony in two years, and even of a *Sinfonietta* in 1960, indicates the advent of a new productive period indeed: between 1960 and 1964 his oeuvre was enriched with ten new compositions.¹¹⁵ His enhanced interest in chromaticism and the appearance of dodecaphonic melodies here and there can probably be attributed to the fact that after 1956 “the Hungarian composers living in isolation could at last be confronted with the practice of West European composition of the previous 50–60 years.”¹¹⁶ Ferenc Dávid recalled that friends used to gather in their home on Saturday or Sunday evening to listen to music that had so far been very hard to access, e.g. Stravinsky and Hindemith.¹¹⁷ Most of the recordings were brought by Rudolf Maros, but several other composers such as András Mihály, Endre Székely, Endre Szervánszky, Pál Járdányi, and as for performers, mostly the members of the Budapest Wind Quintet and the secretary general of the Music Academy, Erzsébet Kozma often popped in.¹¹⁸ The composer drew inspiration from these new sound experiences, and since he wrote less and less incidental music from the 1950s, he had more time left for autonomous composition.

From the Change of Style to the Last Works

Sinfonietta, Dávid’s first twelve-tone composition, was completed in 1960. The aim, as he stated, was to provide an easily performable piece in contemporary style for conservatory students.¹¹⁹ All three movements rest on a single dodecaphonic row each. Out of several “Reihe” tables and notebooks extant in the estate, the rows and their inversion of *Sinfonietta* can be found on the first two pages of the notebook “R. I.” (ex. 2). The composition was premiered two years later, in 1962. András Pernye wrote a condemning criticism about it: “It was painful to realize during the premiere of Gyula Dávid’s new composition that the highly inventive, outstanding composer, who has enriched

¹¹⁵ Ibid.

¹¹⁶ Anna Dalos: “Új zenei repertoár Magyarországon (1956–1967).” [New musical repertoire in Hungary]. *Magyar Zene* XLX/1 (February 2007): 29–35, here: 29.

¹¹⁷ Ferenc Dávid’s oral conveyance.

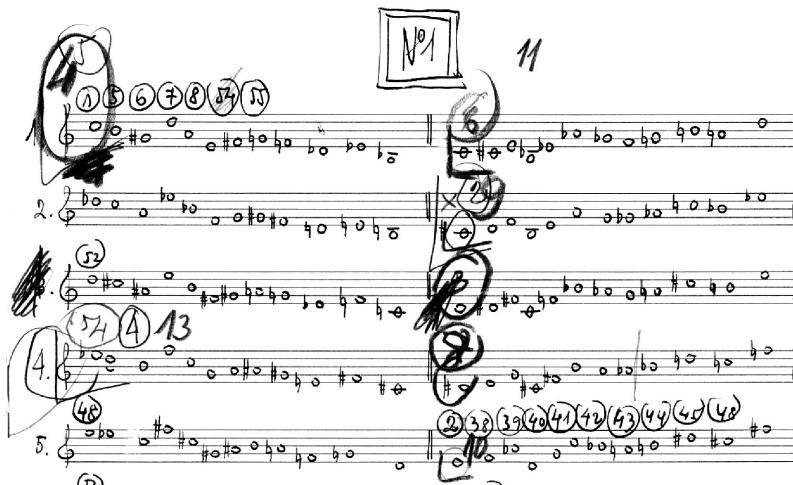
¹¹⁸ Ferenc Dávid/2013.

¹¹⁹ Breuer/1966, 9.

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the modern Hungarian music with so many valuable works in traditional style, has fallen victim to the clamorous call for a stylistic revival, whereas the message does not go beyond the contents of the old school at all. This lop-sided character is mirrored by Sinfonietta's musical material in the strict sense, too. If we scrutinize its themes one by one, we can discover the composer's fierce struggle against himself: he strains every nerve to free himself of the style he has followed which still keeps him captured throughout. In this struggle his most powerful weapon is dodecaphony."¹²⁰

Pernye did not only criticize Dávid for the laboured "neologism" of his style but also cast it up to him that although he used new technical devices, "the national character of the composer is thrown into deep relief."¹²¹ Indeed, the traditional tone of Dávid's composition crops up frequently in the melodies, particularly in the unison sections, despite the use of twelve-tone rows.



Dodecaphone rows of *Sinfonietta* from the composer's sketchbook

¹²⁰ András Pernye: "Dávid Gyula: Szimfonietta kamarazenekarra." [Gyula Dávid: Sinfonietta for chamber orchestra]. *Magyar Zene* III/4 (September 1962): 386–388, here: 386.

¹²¹ Ibid.

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György Kroó, on the other hand, connected Dávid's dodecaphonic turn to the *First String Quartet* composed in 1962.¹²² The composer wrote his earliest quartet in 1938 as his Music Academy diploma work. His return to the genre so late, after a break of twenty-four years, was explained by Dávid as follows: “*I was aware of the wealth of masterpieces [in the genre] and I was scared to set myself to this form of expression prematurely.*”¹²³ This reveals that Dávid thought highly of the genre of string quartets and was convinced that composing a work of this kind required maturity and great professional competence. Craftsmanship was the basic requirement of the profession in Kodály's view and he expected it of his students, too.¹²⁴ It is not accidental then that Dávid dedicated his work to his one-time tutor Kodály for his 80th birthday. Kodály thanked for the composition in a letter: “*Thank you for your kind remembrance, but this is the only way for me to get myself to comprehend the new sound.*”¹²⁵ And he attached an autograph in which he harmonized the dodecaphonic theme of the first movement of Dávid's quartet within tonal frames.

Dávid must have been one of Kodály's favourite students, for the twelve-tone formula of the pupil “*kindled in him the urge to respond.*”¹²⁶ In a note, in which he discussed the Hungarian character of the Kodály School, Kodály laid stress on his one-time student's experience of being Hungarian and passed the following felicitous remark on his change of styles: “*If he sometimes dons the fashionable uniform of cosm[opolitan] dodecaphony, one cannot help discerning something in his movement.*”¹²⁷ Kodály probably knew Pernye's criticism of *Sinfonietta*, and perhaps suggested by this sentence that although Dávid was experimenting with a new technique, he could not break away from his old “movement” and style.

¹²² Kroó/1975, 107.

¹²³ Radio interview with Gyula Dávid before the premiere of the *String quartet*, aired on Kossuth Rádió on 2 November 1962. (Estate: Tape No. 12).

¹²⁴ Dalos/2013, 46.

¹²⁵ Dezső Legány (ed.): *Kodály Zoltán levelei*. op. cit., 301–302.

¹²⁶ Dalos/2013, 46.

¹²⁷ Zoltán Kodály: *Magyar zene, magyar nyelv...* op. cit., 88.

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Despite the twelve-tone rows Dávid used conventional forms and movement types in the *String Quartet* (I. Quasi sonata, II. Theme with four variations, III. Rondo).¹²⁸ By Kroó’s judgment “this is free dodecaphony, not flirting at all with serialism, (...) never forgets to emphasize the special Hungarian intonation.”¹²⁹ The Hungarian tone is best expressed in the second movement, in which the melodic invention of the composer – particularly in the cello and violin solos, and in the unison sections – is directly manifest. This movement, whose tone is that of tranquillity dotted with tiny quivers here and there, is actually in kinship with Bartók’s “Night Music.” The intonation of the third movement’s opening is weirdly similar to the beginning of the *Viola Concerto* where the continuous repetition of the fifth by the viola, following the pizzicato chord, also reflects the composer’s traditional frame of thought.

Apart from the noise effect¹³⁰ of the third movement of the *First String Quartet*, the influence of avant-garde composers can



First bars of the autograph of *String Quartet No.1*

¹²⁸ Kroó/1975, 107.
¹²⁹ Kroó/1975, 108.
¹³⁰ Anna Dalos considers the setting of Sándor Weöres’s poem *Dob és tánc* [Drum and dance] as the prototype for the noise effect. Dalos/2013, footnote 33.

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hardly be discerned in the sound realm of the composition. The possible explanation is that Dávid could have very sparse listening experience of the compositions of the Second Viennese School.¹³¹ The composer's surviving collection of audio recordings contains few 20th-century pieces: *Sechs Stücke* (op. 6) by Webern, *Verklärte Nacht* (op. 4) by Schönberg, *Le sacre du printemps* by Stravinsky and from among Bartók's compositions *Cantata profana*, the two concertos for violin, the *First Rhapsody*, and the *Sonata for solo violin*.¹³² However, no direct impact of these composers or works can be demonstrated in his compositions.

The first two works in the changed idiom – *String Quartet No. 1* and *Sinfonietta* – are unparalleled in Dávid's oeuvre on account of the consistent use of the dodecaphonic rows. Though he applied twelve-tone rows in later pieces, too, these merely “function like posters at the beginning of a movement announcing, as it were, Dávid's credo, but they do not become the source of the thematic material, or a basic row interlacing the entire work.”¹³³ This approach can be detected in the works composed after 1962, e.g. the *Violin Concerto* (1965), the *Symphony No. 4* (1970) and the *Horn Concerto* (1970), in which Dávid no longer experimented with strict dodecaphonic construction.

Thus, after a long break Dávid returned to the genre of the concerto. The first example is *Concerto grosso* scored for solo viola and strings. It cannot be accidental that after the successful *Viola Concerto* he chose again the viola for the solo part. But unlike the previous concerto, this one did not receive positive reviews. János Breuer wrote after the first performance: “Nonetheless, I think the composer's plan to further polish the work will do it good. For the scherzo movement is not strong enough to bear the load of a finale. We are eagerly waiting to see what the Concerto grosso extended with a new Finale will be like.”¹³⁴ This opinion must also have contributed to Dávid's withdrawal of the work.¹³⁵ Further, Breuer

¹³¹ Dalos/2013, 47. See also: Dalos: “Új zenei repertoár” op. cit., 29–35.

¹³² The sound recordings are contained in the composer's estate on tapes No. 12, 8, and 12.1.

¹³³ Dalos/2013, 46.

¹³⁴ János Breuer: “Dávid Gyula: Concerto grosso.” *Muzsika* VI/7 (July 1963): 37–38, here: 38.

¹³⁵ Breuer/1966, 23.

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was concerned with the problem also criticized by Pernye in connection to the change of idiom: “*The work evidences that Dávid is waging a war ‘on two fronts’ in composition. On the one hand, he enriches the arsenal of expressive tools with new colours, and on the other, he preserves the earlier attractive range of his creative activity.*”¹³⁶ What the critic considers among the “new colours” is not only the turn toward dodecaphony but also the baroque-like pulsation of *Concerto grosso*,¹³⁷ although the title given by the author already made this aspect clear. The revival of baroque stylistic markers became decisive again in the outer movements of the next work in this genre, the *Violin Concerto* composed two years later.¹³⁸ Composed in 1965, the *Violin Concerto* aimed at succinctness, like the *Concerto grosso*. While Breuer was disappointed with the brevity of the *Concerto grosso* two years earlier, now István Raics pointed it out as the main virtue of the piece in his review of the *Violin Concerto*: “*This laconicism is one of several, and by far not negligible assets of Dávid’s Concerto.*”¹³⁹

The last work in this series, the *Concerto for Horn and Orchestra*, was completed in 1970. Constructed in free dodecaphony, the opening motif of the first movement is a “poster-like” dodecaphonic theme. Dávid only shows up briefly the dodecaphonic rows at the beginning of the work, like a “visiting card”, not using them later on in the piece. This technique is revealed by his sketchbooks, too, in which he no longer elaborated the twelve-tone rows to be used later, unlike he had done earlier for *Sinfonietta* or the *String Quartet No. 1*.¹⁴⁰ Among the sketches of the *Horn Concerto* only a single dodecaphonic theme and its inversion can be found.

¹³⁶ Ibid., 37.

¹³⁷ Ibid., 38.

¹³⁸ Dalos/2013, 49.

¹³⁹ István Raics: “Magyar bemutatók, vendégművészek.” [Hungarian premieres, guest performers]. *Muzsika* IX/12 (December 1966): 31–32, here: 32.

¹⁴⁰ Dávid notated the dodecaphonic rows of the *Sinfonietta* and the *First String Quartet*, apart from the basic form, in three inversions and transposed to all the twelve tones. However, as from the late 1960s he prepared the works of the 1970s he blotted down the “rows” on a blank sheet, not on music paper, and he no longer elaborated them further. These sketches suggest that Dávid put down the twelve-tone rows with definite characters in mind, sometimes with a particular rhythm.

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Free dodecaphony used in chamber and solo pieces was paired with new solutions in compositional technique. Unlike the *Wind Quintets Nos. 1 and 2*, which are written in traditional form types, the *Wind Quintets Nos. 3 and 4* have looser and rather fragmented structure. The difference between early and later wind quintets can also be pinpointed in the melodic writing as well: while the first two are characterized by the melody-centred approach characteristic of the divertimento tone, the latter two are built of fragments, of dodecaphonic patches.¹⁴¹ Similar stylistic features can be observed in the *Miniatures* written for brass sextet in 1968: the four short-winded pieces allowed Dávid the opportunity to experiment with thrilling sound combinations. A typical example of the departure from conventional forms and melodic patterns is the *Preludio* of 1964 for flute and piano. In it, Dávid developed a “monologue style” which pairs dissonant melody with a “fantasia-like form”.¹⁴² These appear to be the devices that enabled the composer to leave behind his earlier style and develop a new musical idiom.¹⁴³

The formulae of motion conjuring up the baroque motivic realm mentioned in connection with the two concertos – *Concerto grosso* and *Violin Concerto* – can also be observed in the compositions of the seventies. This so-called *perpetuum mobile* effect became the decisive feature of the fast movements of the late works: it appears in the first movement of the *Violin Concerto* and in the third movements of the *Horn Concerto* and *Piano Trio*.¹⁴⁴ Although this stylistic feature based on incessant motion already occurs in the *Viola Concerto*, the analysts of the work interpreted this phenomenon primarily as the impact of Soviet concertos.¹⁴⁵

Concerning the third movement of the *Piano Trio* composed in 1972, the composer himself also made it explicit that he applied a *perpetuum mobile* rondo (ex. 3).¹⁴⁶ However, the *perpetuum mobile* effect in Dávid’s late compositions is the diagonal

¹⁴¹ Dalos/2013, 48.

¹⁴² Ibid.

¹⁴³ Ibid.

¹⁴⁴ Dalos/2013, 50.

¹⁴⁵ Kroó/1975, 69.

¹⁴⁶ Bálint András Varga: “Ősbemutató előtt.” [Before a premiere]. *Muzsika* XV/11 (November 1972): 23.

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3. Allegro

Handwritten musical score for movement 3 of a Piano Trio. The score is written on five systems of staves, with various musical notations including notes, rests, and dynamic markings like "cresc." and "p". The notation is dense and complex, typical of a perpetual motion piece. The score is written in a style that suggests it might be a manuscript or a working draft, with some corrections and annotations visible. The first system is marked "3. Allegro".

The perpetual mobile effect in movement 3 of the *Piano Trio*

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opposite to the baroque specificity which served to drive the musical process on, whereas here it is destined to halt the process.¹⁴⁷ This compositional device can be found in the finale of the *Piano Trio* in which this form of motion – generating the sensation of endlessness, of an unstoppable process – appears in the violin and cello part, sometimes in all three parts.

This stylistic mark is also manifest at the end of the *Festive prelude* of 1972 among the orchestral pieces. In it, however, the perpetual motion conveys the tense, disquieting tone of the last compositions instead of a festive atmosphere.¹⁴⁸ The composer, who managed to sever himself from his earlier traditional musical language in the 1970, “*found his own voice again by starting out from himself.*”¹⁴⁹ This “own voice” is no longer comparable with the light-hearted tone of the *Viola Concerto* and the *Second Wind Quintet* as it gradually darkened over the years, becoming more melancholic and “modern.” In Ferenc Bónis’ words: “*Development in Dávid’s case is far less measurable by the safe and secure use of the learned new technical devices than by the inner maturity of individual works. Dávid has become more succinct than he used to be, saying more with fewer notes, displaying greater absorption and emotional depth.*”¹⁵⁰ After finding his singular voice, Dávid only composed a piece for viola and piano in 1974 and started writing the *Third String Quartet*, but he could not finish it.¹⁵¹

Gyula Dávid was a typical representative of the generation of composers born in the 1910s and taught by Kodály. In his oeuvre, similarly to the works of his peers, folk music and composition based on conventional structuring principles played a decisive role. Though among Dávid’s works Kodály’s influence

¹⁴⁷ Dalos/2013, 49–50.

¹⁴⁸ Ibid.

¹⁴⁹ Dalos/2013, 50.

¹⁵⁰ Ferenc Bónis: “Dávid Gyula és Kadosa Pál lemezei és kottái.” [Discs and printed music by Gyula Dávid and Pál Kadosa]. *Muzsika* XV/9 (September 1972): 41–42, here: 41.

¹⁵¹ The *Third String Quartet* was finished by Ferenc Farkas.

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can only be discovered in the choral pieces,¹⁵² his tutor exerted a great influence on his view of life and creative thinking. In his first monographer's view, Dávid's compositions are not "Kodályesque" but rather "Dávidesque".¹⁵³ Dávid's "experience of being Hungarian", also stressed by Kodály, remained a decisive feature of the oeuvre, even following the change of idiom.

Having worked as a practising instrumentalist, gaining first-hand experience of instruments and orchestral sound directly influenced his approach as a composer. The most typical example for this aspect is the *Viola Concerto*, the best known of his compositions up to our days. Though the stylistic change of his compositions was gradual, even his dodecaphonic works display the stylistic features of his first creative period: the Hungarian intonation and traditional principles of construction, which he could not depart from before the last years of his life. His second creative phase was far more productive than the first, yet the critical reception of the late works was not favourable. The *Viola Concerto*, however, achieved long lasting success. Not only nowadays but already in his lifetime this was the composition associated most readily with his name. He commented with due self-irony: "*Slowly I have to put up with the idea that whenever the word Dávid is uttered, the audience will associate the Viola Concerto with it.*"¹⁵⁴

¹⁵² Analysing two of Dávid's choral works. László Norbert Nemes mentions Kodály's influence on *Öt egyneműkar József Attila verseire* [Five Choruses for equal voices to Attila József's poems] and *Dob és tánc* [Drum and dance]. In the former he detects pentatonic and modal melody turns and he describes the colour-chords with the diminished octave as "Kodályian". Nemes/2013.

¹⁵³ Dóra Dávid's interview with János Breuer (Budapest, December 1995). Ferenc Dávid's collection.

¹⁵⁴ Földes-Lukács-Dávid/1972.

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List of Works

The list of works is based on the composer's estate which was deposited at the "Lendület" Archives for 20th–21st Century Hungarian Music of the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences (IfM RCH HAS). Gyula Dávid catalogued his works, too, between 1931 and 1956. Relying on it, Ferenc Dávid made a new list of works completed with the pieces composed after 1956. Although some manuscript material has got lost, an earlier list by Ferenc Dávid provides information about its contents. Only two lists of works appeared in print: János Breuer's in the booklet series *Mai Magyar Zeneszerzők* [Contemporary Hungarian Composers] in 1966¹ with defects and inaccuracies at places owing to the then unfinished oeuvre. The other was compiled by Bálint András Varga and published by Editio Musica in 1989.²

The present list was elaborated as part of my diploma thesis in 2015 and currently it is the most accurately detailed catalogue of Dávid works.³ However, for pressure of space the below list does not include all the collected information. For example, it only contains data of publicly accessible sound recordings, and omits those preserved in the archives of the Hungarian Radio that are not accessible publicly.

The list presents the compositions by genre in chronological order. The data of the works are registered according to the following patterns:

1. Title of the work (writer/translator of text), number and titles of movements.
2. Dedication (D).
3. Manuscript (Ms): place and date of creation.
4. Premiere (P): place, date, performers.
5. Director of incidental and other utility compositions (Dir).
6. Music Publication (Pub): Publisher, date.
7. Sound recording (SR): Label, plate number of discs, date.
8. Notes (N).

In the list, always the title appearing on the manuscript is given. When this title differs from the printed one – e.g. *Darab brácsára zongorakísérettel* [Piece for viola with piano accompaniment], in print: *Pezzo per viola con pianoforte accompagnato* – I indicate it in brackets among the data of the music publication. I provide the dates of premieres on the basis of the 20th-century Budapest concert catalogue of the IfM RCH HAS. When no data are available for the premiere, data in Breuer's list of works are adopted in brackets [J.B.:].

¹ János Breuer: *Dávid Gyula*. (Editio Musica Budapest, 1966), 25–27.

² Bálint András Varga (ed.): *Contemporary Hungarian Composers*. (Editio Musica Budapest, 1989), 59–62.

³ For the complete list see the homepage of the Institute for Musicology. Anna Laskai: *Dávid Gyula műveinek jegyzéke* [List of Gyula Dávid's works], http://zti.hu/files/mza/docs/Egyeb_Publikaciok/Laskai_DavidGyula_muveinek_jegyzeke.pdf (last accessed on 19.02.2018).

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Abbreviations: Bp.=Budapest, bs=bassoon, cel=cello, chmb orch=chamber orchestra, chchr=children's choir, chr=choir, cl=clarinet, (cond.)=conductor, **D**=dedication, **Dir**=director, doc.film=documentary film, EMB=Editio Musica Budapest (Zeneműkiadó), eqv=equal voices, fl=flute, folk b=folk band, Gb=Gypsy band, HR=Hungarian Radio, HRFOrch=Hungarian Radio Folk Orchestra, HR MC=Music Collection of the Hungarian Radio, HRTV Chchr=Children's Choir of the Hungarian Radio and Television, HRTV Chr=Choir of the Hungarian Radio and Television, HRTV Orch= Hungarian Radio and Television Symphony Orchestra, HSFE=Hungarian State Folk Ensemble, HSSO=Hungarian State Symphony Orchestra, [J.B.:]=data of the premiere from János Breuer's list of works, MA=Liszt Ferenc Academy of Music, (Budapest), mchr=male voices, **Ms**=manuscript, MS=mezzosoprano, mxchr=mixed choir, **N**=Notes, n.d.=no date, NSzL=Music Collection of the National Széchényi Library, NTh=National Theatre (Budapest), ob=oboe, **P**=premiere, pi=piano, pi red=piano reduction, **Pub**=Published music, Rair=broadcast, S=soprano, sc=score, sk=sketch(es), **Sr**=Published sound recording, str orch=string orchestra, sym orch=symphony orchestra, T=tenor, tr=trumpet, trb=trombone, trsl.=translator, uni=unison, v=for voice(s), vl=violin, vla=viola, X=lost.

Orchestral Works

- Gyászének.** Októberi ének. "A vértanúk emlékére". [Funeral song. October song. "To the memory of the martyrs"] sym orch. **Ms:** Bp., 6.10.1945.
- [I.] Szimfónia.** [Symphony/No. 1/] **Ms:** Bp., 2.4.1948. **P:** City Theatre, 27.4.1950, Municipal Orch, János Ferencsik (cond.).
- Színházi zene.** [Theatrical music] chmb orch. **D:** To Frigyes Hidas. **Ms:** Bp., 16.2.1956. **P:** [J.B.: HR, 1957, HRTV Orch, Frigyes Hidas (cond.)]. **Pub:** EMB, 1963 (Kispartitúrák 130.).
- II. szimfónia.** [Symphony No. 2] **D:** To János Ferencsik. **Ms:** Bp., 11.3.1958. **P:** [J.B.: 1958, HSSO, János Ferencsik (cond.)] **Pub:** EMB, 1960.
- III. szimfónia.** "Felszabadulásunk 15. évfordulójára". [Symphony No. 3. "For the 15th anniversary of our liberation"] **Ms:** Bp., 13.3.1960. **P:** MA, 9.01.1961, HSSO, György Lehel (cond.) **Pub:** EMB, 1973.
- Szinfonietta kamarazenekarra.** [Sinfonietta for chamber orchestra] **D:** To Liszt for Christmas 1960. **Ms:** n.d. **P:** MA, 19.4.1962, Hungarian Chamber Orch. **Pub:** [Sinfonietta] EMB, 1964 (Kispartitúrák 158.). **Sr:** Hungaroton, SLPX 12452, 1983.
- Sánta scherzo.** [Limping scherzo] sym orch. **Ms:** Bp., 14.12.1962.
- Kodály-köszöntő. IX. variáció.** [Greeting for Kodály. Variation No. IX] sym orch. **Ms:** NSzL, [Ms. Mus. 6.049] X. **Pub:** EMB, 1964.
- Nyitány.** [Overture] sym orch **Ms:** 28.12.1965. **Pub:** EMB [Music for hire], 1965.
- IV. Szimfónia.** "Buda felszabadulásának 25. évfordulójára." [Symphony No. 4 "For the 25th anniversary of the liberation of Buda"] **Ms:** 1970. **P:** MA, 14.10.1971, HSSO, Gyula Németh (cond.). **Pub:** EMB, 1975. **Sr:** Qualiton, SLPX 11411, 1972.
- Ünnepi előjáték.** "Budapest centenáriuma". [Festive prelude. "To the centenary of Budapest"] **Ms:** X [Xerox copy]: Bp., 6.10.1972. **P:** MA, 25.10.1972, HSSO, János Ferencsik (cond.). **Pub:** EMB, 1973. **Sr:** Hungaroton, SLPX 11699, 1973.
- Szabadság útján.** [On the road of liberty] sym orch. **Ms:** X [HR MC, parts: n.d.].

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Concertos

Brácsaverseny. [Viola Concerto] **Ms:** pi red: Bp., 26.11.1950, sc: Bp., 11.12.1950. **Pub:** EMB, 1950. **P:** Erkel Theatre, 19.1.1951, Municipal Orch, Pál Lukács (vla), János Ferencsik (cond.). **Sr:** Hungaroton, SLPX 12452/a, 1983; Hungaroton, HCD 31989, 2001.

Concerto grosso. vla, str orch. **Ms:** 1963. **P:** MA, 12.04.1963, HRTV Orch, György Fejér (cond.), Pál Lukács (vla). **Pub:** EMB, 1963.

Concerto per violino e orchestra/Hegedűverseny. [Violin Concerto] **D:** To Dénes Kovács. **Ms:** sc: 12.7.1965, pi red: 1964; 23.6.1965. **P:** MA, 10.10.1966, Bp. Philhamonic Orch, Ervin Lukács (cond.), Dénes Kovács (vl). **Pub:** pi red: EMB, 1968. **Sr:** Hungaroton, SLPX 12452/b, 1983.

Concerto per corno e orchestra. **D:** To Ferenc Tarjáni. **Ms:** pi red: n.d. [HR MC, pi red: Bp., 29.9.1970.], sc: Bp., 5.11.1970. **Pub:** EMB, 1975. **P:** 29.9.1971, HRTV Orch, Ferenc Tarjáni (horn), György Lehel (cond.). **Sr:** Hungaroton, SLPX 11699, 1973.

Chamber Music

[I.] Fúvósötös [Wind Quintet /No. 1/.] **D:** To the Budapest Wind Quintet. **Ms:** sk. [1949]. **P:** [J.B.: 1949, Bp. Wind Quintet], **Pub:** EMB, 1955.

Szonáta fuvolára és zongorára [Sonata for flute and piano]. **D:** To Zoltán Jeney. **Ms:** Sárospatak, 30.6.1954. **Pub:** EMB, 1954. **P:** [J.B.: HR, 1954, Zoltán Jeney, Erzsébet Dénes]. **Sr:** HLP SZK 3505, Zoltán Jeney, Hédy Schneider, 195[?].

II. Fúvósötös. "Szerenád" [Wind Quintet No. 2, "Serenade"]. **Ms:** X [1955]. **P:** [J.B.: 1955, Bp. Wind Quintet], **Pub:** London, Mills, 1955.

Vázlatok fúvóshármasra [Sketches for Wind Trio]. ob, cl, bs. **Ms:** Bp., 30.12.1958. **P:** [J.B.: HR, 1947, Zoltán Jeney, Tibor Szeszler, László Hara].

Tanulmány fúvóshármasra [Etude for Wind Trio]. ob, cl, bs. **Ms:** Bp., 26.3.1959.

[I.] Vonósnégyes [String quartet /No. 1/.] **D:** To Zoltán Kodály for his 80th birthday. **Ms:** Bp., 27.2.1962. **P:** [J.B.: HR, 1963, Tátrai String quartet]. **Pub:** EMB, 1962. **Sr:** Qualiton, LPX 1227, 1964.

Prelodium fuvolára zongorakísérettel [Prelude for flute with piano accompaniment]. **Ms:** Bp., 29.11.1964. **P:** [J.B.: 1965, HR, Zoltán Jeney, Magda Freymann]. **Pub:** [Preludio per flauto e pianoforte] EMB, 1965.

III. Fúvósötös [Wind Quintet No. 3]. **D:** To the Hungarian Wind Quintet. **Ms:** Bp., 24.12.1964. **P:** [J.B.: HR, 1964, Hung. Wind quintet]; Chamber Hall of the National Philharmony, 28.11.1966, Hung. Wind Quintet. **Pub:** EMB, 1964.

Szonáta hegedűre és zongorára [Sonata for violin and piano]. **D:** To Dénes Kovács and Lóránt Szűcs. **Ms:** 27.1.1968. **Sr:** Qualiton, SLPX 11411/a, 1972.

Miniatűrök [Miniatures]. 3 trs in B flat, 2 trb, tuba. **Ms:** Bp., 6.4.1968. **Pub:** EMB, 1971.

IV. Fúvósötös [Wind Quintet No. 4]. **D:** To the Hungarian Wind Quintet. **Ms:** NSzL, Bp., 7.8.1968. [Ms. mus. 6.391] **P:** MA, 10.10.1970, Hung. Wind Quintet. **Pub:** [Quintetto a fiati No. 4] EMB, 1971.

Szonatina brácsára és zongorára [Sonatina for viola and piano]. **D:** To the 50-year-old Pál Lukács. **Ms:** X [1971]. **P:** MA, 7.12.1971, Pál Lukács, Ferenc Rados. **Pub:** [Sonatina per viola e pianoforte] EMB, 1971.

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Zongoratrió [Piano Trio]. vla, cel, pi. **Ms:** Bp., 23.1.1972.

II. vonósnégyes [String quartet No. 2]. **D:** To the Tátrai String Quartet. **Ms:** Bp., 9.6.1973. **P:** HR, 16.8.1974, Tátrai Quartet. **Pub:** EMB, 1976.

Darab brácsára zongorakísérettel [Piece for viola with piano accompaniment]. **Ms:** Bp., 9.9.1974. **Pub:** [Pezzo per viola con pianoforte accompagnato] EMB, 1975.

III. vonósnégyes [String quartet No. 3]. [Op. posth.] **Ms:** 1975–1976. **N.:** The autograph contains the following note: “N.B. The dynamic marks and slurs from bar 2 and the last 28 bars are additions by Ferenc Farkas. May 1982.”

Compositions for Solo Instruments

Két dialógus [Two dialogues]. pi. **Ms:** 1–6.4.1943.

Szonáta zongorára [Sonata for piano]. **D:** Hedy Schneider. **Ms:** Sárospatak–Bp., 7–8.1955. **P:** [J.B.: 1956, Hedy Schneider]. **Pub:** EMB, 1957.

Szonáta szőlőhegedűre [Sonata for solo violin]. **Ms:** Bp., 28.4.1971.

Vázlatok [Sketches]. pi. **Ms:** 1958.

Vocal Works

Songs with instrumental or orchestral accompaniment

Három Berzsenyi-dal [Three songs to poems by Dániel Berzsenyi]. MS, pi. Az esthajnalhoz, A reggel, Az örömhez [To evenfall, The morning, To joy]. **Ms:** Bp., 1939. **P:** [J.B.: 1940, HR, György Littassy].

Három zenekari dal [Three orchestral songs]. To poems by Endre Ady and Attila József, for voice accompanied by orchestra. 1. Sappho szerelmes éneke [Sappho’s love song] (Ady), 2. Névnapi dicséret [Name-day praise] (A. József), 3. Mellékdal az Odából [Song insert from Ode] (A. József). **Ms:** parts: 1946, pi red: [1946]. **P:** MA, 18.4.1956, HSSO, Judit Sándor (S), Zoltán Rozsnyai (cond.).

Két szerelmes ének (=Három zenekari dal 1, 2) [Two love songs (=Three orchestral songs 1, 2)]. 1. Sappho szerelmes éneke (Ady), 2. Névnapi dicséret (A. József). **Ms:** pi red: 1. Bp., 27.2.1946, 2. Bp., 17.6.1946.

Gyere hozzám vacsorára [Come and have dinner with me]. S, Bar, sym orch **Ms:** Bp., 26.6.1950.

Öt Csokonai-dal [Five songs to Csokonai’s poems]. MS, chmb orch: 1. Első szerelemérzés [First love], 2. A magánossághoz [To solitude], 3. A rózsabimbóhoz [To the rose bud], 4. Tartózkodó kérelem [Reserved request], 5. Az estvéhez [To the evening]. **Ms:** pi red: 1949–1955, sc: Bp., 22.12.1955. **P:** [J.B.: 1956, HR, HRTV Orch, Judit Sándor (S), Frigyes Hidas (cond.)]. **Pub:** EMB, 1959.

Április 4 [April 4th] (László Benjámín). v, pi. **Ms:** Bp., 1.2.1952.

Tavaszi nóta [Spring song] (Sándor Weöres). v, pi. **Ms:** Bp., 26.1.1953.

Az én rózsám [My sweetest rose] (Jenő Gerencsér). v, pi. **Ms:** n.d. [1953].

Egy pannóniai mandulafácskához [To a small almond tree in Pannonia] [See **Lakjatok vígan, movement I.**] (Janus Pannonius–Sándor Weöres). T, pi. **Ms:** Bp., 5.5.1956.

Lakjatok vígan... Lírai dalok XV–XVII. századbeli költők verseire tenor hangra és zenekarra [May you live in joy... Lyrical songs to poems by 15th–17th-century

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poets, for solo tenor and orchestra]. I. Egy dunántúli mandula-fáról [On an almond tree in Transdanubia] (Pannonius–Weöres), II. Borivóknak való [Song for wine drinkers] (Balassi), III. Az rigónak ő szólása [The singing of the thrush] (anonymous.), IV. Lakjatok vígan [May you live in joy] (anonymous 17th-centruy poet). **D:** Covered up in the manuscript: To Lisl, my companion both in sorrow and joy. **Ms:** pi red and sc: Bp.–Sárospatak, 30.7.1956. **Pub:** EMB, 1959 (v–pi red). **P:** [J.B.: HR, 1956, HRTV Orch, Andor Kapossy (T), László Somogyi (cond.)].

Mikor a rózsák nyílni kezdtek [When the roses began to bloom] (István Vas). For solo tenor with flute and viola accompaniment. **Ms:** Bp., 9.9.1963.

A rózsalángolás [Flaming roses] (István Vas). Chamber music for female voice, flute, and viola: 1. A rózsalángolás [Flaming roses], 2. Mikor a rózsák nyílni kezdtek [When the roses begin to bloom], 3. Idegen virág [Alien flowers]. **D:** To Lisl. **Ms:** X [Bp., 27.11.1966.]. **Pub:** EMB, 1969.

Ifjúmunkás induló [Young workers' march] (István Raics). v, pi. **Ms:** n.d.

Unaccompanied Songs

Weöres duettek [Weöres duets]. Őszi ködben; Túl, túl, messze túl; Szállni, szállni... [In autumn mist; There, there, over there; To fly, to fly...]. **Ms:** Bp., 8.3.1956.

Anyák napján [On mother's day] (Ferenc Jankovich). **Ms:** 1958.

Dal a vörös zászlóról [Song about the red flag] (Gábor Devecseri). **Ms:** 1963.

A cappella choruses

Névnapi dicséret [Name-day praise] (Péter Görög). mxchr. **D:** To Tamás Major's nameday. **Ms:** Bp., 9.11.1948.

Új magyaroknak–Három a cappella vegyeskar József Attila verseire [To the new Hungarians–Three a cappella choruses for mixed voices on poems by Attila József]. 1. Füst [Smoke], 2. A favágó [The woodcutter], 3. Egyszerű ez [It is simple]. **Ms:** X [1957]. **P:** [J.B.: HR, 1957, HRTV Chr, Zoltán Vásárhelyi (cond.)]. **Pub:** EMB, 1960.

Favágó [Woodcutter] (Attila József), [=Új magyaroknak: 2.]. mxchr. **Ms:** Bp., 3.10.1957.

Tavaszi szeretők verse–Radnóti Miklós költeményére [Poem of spring lovers–on Miklós Radnóti's poem]. mxchr. **Ms:** 1959. **P:** [J.B.: 1958, University mxchr, Gábor Baross (cond.)]. **Pub:** EMB, 1960.

Öt [a cappella] egyneműkórus József Attila verseire [Five (a cappella) choruses for equal voices to poems by Attila József]. 1. Bevezető [Introduction], 2. Perc [Minute], 3. Tedd a kezed [Put your hand], 4. Dudoló [Humming], 5. Gyöngy [Pearl]. **Ms:** Bp., 1.10.1959. **D:** To Lisl. **P:** [J.B.: Bp., HRTV Chr, Cecília Vajda (cond.)]. **Pub:** EMB, 1959. **Sr:** [Recording of the second piece:] 2. Perc: Hungaroton, SLPX 12113, 1979.

Arany Lacinak [To Laci Arany] (Petőfi). Eqv. **Ms:** Bp., 28.1.1961. **P:** [J.B.: HR, 1961, Ilona Andor's children's choir.] **N:** Originally for children's or female voices.

Gyászének [Funeral song] (István Raics). mchr. **Ms:** Bp., 24.7.1963. **Pub:** EMB, 1965.

Változások [Changes] (István Raics). Four madrigals for a cappella mixed choir: 1. Fanyar-édes [Sweet-sour], 2. Cikádák [Cicadas], 3. Diószüret [Walnut

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harvest], 4. Nyom és emlék [Trace and memory]. **D:** To Zoltán Vásárhelyi. **Ms:** X [31.11.1964]. **P:** [J.B.: HR, 1965, HRTV Chr, Zoltán Vásárhelyi (cond.)]. **Pub:** EMB, 1966.
Lírai himnus a “Pinyó”-höz [Lyrical hymn to “Pinyó”] (Károly Csongrádi). mchr. **Ms:** Bp., 28.7.1965. **N:** “Pinyó” wine-grower’s shop at Királyhágó square.
Köszöntő [Greeting] (István Raics). **D:** “For the 20th anniversary of the Radio Choir”. mxchr. **Ms:** Bp., 21.4.1970.
Májusi dal [May song] (Vladimir Vladimirovich Mayakovsky). mchr. **Ms:** X.

Choruses and cantatas with instrumental or orchestral accompaniment

Április 4. – Menetdal [April 4th – Marching song] (Sándor Tóth). eqv, sym orch. **Ms:** sc, pi red: Bp., 4.4.1950.
Mint a napfény [Like the sunshine] (László Benjámín). eqv, pi. **Ms:** 25.10.1950.
Rendőrdal [Policemen’s song] (József Romhányi). uni. chr., sym orch. **Ms:** Bp., 20.4.1952.
Három koreai dal [Three Korean songs]. mxchr, sym orch. **Ms:** Bp., 7.1952.
Katonadal/Őrségen [Soldier’s song/On guard] (Sándor Tóth). mxchr, 2 tr, folk b. **Ms:** sc, pi red: Bp., 13.08.1952.
Békekölcsön csasztuska [Peace loan chastushka]. uni. chr, pi. **Ms:** 1952.
Koreai népdalok [Korean folk songs]. mxchr, sym orch 1. [without title], 2. Dal a szántásról [Song about plowing], 3. A jó termés dala [Song of the good crop]. **Ms:** 9.1953.
Katona nóta [Soldier’s song] (Gábor Devecseri). uni. chr, pi. **Ms:** 1953.
Dal [Song] (Zsuzsa Gál). uni. chr, sym orch. **Ms:** Bp., 13.5.1958.
Dob és tánc [Drum and dance] (Sándor Weöres). For mixed choir and ten percussion instruments. **D:** To Cecília Vajda. **Ms:** 1961. **P:** [J.B.: 1961, HR, HRTV Chr, Cecília Vajda (cond.)]. **Pub:** EMB, 1964.
Úttörő csúfoló [Pioneer mocking song]. sym orch, chchr. **Ms:** [HR MC, parts: 24.10.1962].
Felhőtlen ég. Ének arról, aki megtanult repülni [Cloudless sky. Song about the one who has learnt how to fly] (István Raics). Cantata for tenor solo, mixed choir and symphony orchestra: I. Felhőtlen ég [Cloudless sky], II. Megtorpant vágy [Recoiling desire], III. Új tenger tárul [New sea unfolding]. **Ms:** sc and pi red: 1964. **P:** MA, 22.2.1965, HSSO, Miklós Forrai (cond.), Budapest Choir (Miklós Forrai chr leader), Ilona Andor’s Girls Choir (Ilona Andor chr leader), Tibor Udvardy (T).
Égő szavakkal [With burning words] (István Raics). Cantata, mxchr, sym orch. **Ms:** Bp., 10.4.1969.
Rólad álmodunk, hazánk [You are our dream, homeland] (Zsuzsa Gál). chchr, pi. **Ms:** X.
Győz a szegény ember [The poor man wins] (Sándor Weöres). Cantata in three movements for mixed choir, soprano, tenor and bass solo, and symphonic orchestra. **Ms:** incomplete, n.d.
[Négy egyeneműkar] [(Four choruses for equal voices)]. eqv, orch: 1. Csapajev dala [Chapayev’s song], 2. Te tengerész [Hey, you, sailor], 3. Lovas induló [Equestrian march], 4. Bátran lépjetek [Take brave steps]. **Ms:** HR MC, sc: Ms, parts: n.d.
Októberhez [To October] (Sándor Tóth). eqv, pi. **D:** To Zoltán Vásárhelyi. **Ms:** X.

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Marches

Honvéd díszinduló [Military festive march]. “Április 4-re” [For April 4th]. For wind orchestra. **D:** To comrade major Gyula Helényi. **Ms:** sc, pi red: Bp., 15.3.1951.
Díszinduló a felszabadulás ünnepére [Festive march for the celebration of the liberation] [=Honvéd díszinduló]. **Ms:** pi red: Bp., 15.3.1951.
Induló [March]. **Ms:** 1953.

Folksong Arrangements

Négy negyvennyolcas dal [=Három negyvennyolcas dal: 1, 2, 3] [Four songs of 1848/=Three songs of 1848: 1, 2, 3/]. v, sym orch: 1. Kecskemét is kiállítja, 2. Ezernyolcszáz negyvennyolcban, 3. Garibaldi csárdás kiskalapja, 4. Most szép lenni katonának. **Ms:** [25.7.1954].
Öt felvidéki nóta [Five songs from Upper Hungary]. v, folk b: 1. Sokszor mondtam jaj, jaj, jaj... 2. Szőlőhegyen keresztül, 3. Körtéfa, 4. Kicsiny a hordócska, 5. Babot vittem a malomba. **Ms:** Bp., 11.1955.
Székely és csángó népdalok [Székely and Csángó folksongs]. v, folk b: 1. Egy kicsi madárka, 2. Kit virágot rózsám adott, 3. Hegyen völgyön járogatok vala, 4. Erdő nincsen zöld ág nélkül, 5. Egy asszonynak vala három leánya, 6. Virágos kenderem, 7. Vettem majoránát, 8. Elvetettem kenderkémet, 9. Vékony cérna, kemény mag, 10. Fejér retek, fekete. **Ms:** 9.11.1955.
Dunántúli népdalok [Transdanubian folksongs]. v, Gb: 1. Elejbe, elejbe... 2. Nagyon befűtta az utat a hó, 3. Rákóczi kocsmában, 4. Kis angyalom szöme szája, 5. Pej paripám réz patkója, 6. Hol jártál az éjjel cinege madár, 7. Teli kertem zsályával, 8. Feri bácsi elsétál most vígan a vásárra, 9. Zöld Ilona az ő ágját, 10. Varga Misi kis vakarcsa. **Ms:** 1962.
Bátai népdalok I. [=Bátaszéki népdalok I.: 1, 2, 3] [Folksongs from Bata I/Folksongs from Bátaszék I: 1, 2, 3/]. **Ms:** X: 1. Érik, érik a cseresznye, 2. Esik eső, látom én azt, 3. Ej, Budapest, Budapest.
Bátaszéki népdalok [Folksongs from Bátaszék]. I.: 1. Érik, érik a cseresznye, 2. Esik eső, látom én azt, 3. Ej, Budapest, Budapest, II.: 1. Szeretlek szeretőmnnek, 2. Van jó lovam, 3. A Szen[t] Mihály, a Szen[t] Mihály, III.: 1. Falu végén ég a fatűz, 2. Kinek van, kinek van, 3. Van már kisszék. **Ms:** HR MC, sc: ms and parts, n.d.
Erdélyi és csángó népdalok [Transylvanian and Csángó folksongs]. For male voice and two cimbaloms: 1. Erdő nincsen zöld ág nélkül. **Ms:** v, pi: n.d., defective. **N.:** See also under sketches: Erdélyi és csángó népdalok [Transylvanian and Csángó folksongs] for voice with piano accompaniment.
Falu végén ég a fatűz [Népdalcsokor] [The fire's burning down the village /Folksong suite/]. 1. Falu végén ég a fatűz, 2. Kinek van karikagyűrűje, 3. Van már kis szék. **Ms:** X.
Három negyvennyolcas népdal [=Négy negyvennyolcas dal: 2, 3, 1] [Three folksongs of 1848/=Four songs of 1848: 2, 3, 1]. v, sym orch: 1. Ezernyolcszáz negyvennyolcban, 2. Garibaldi csárdás kiskalapja, 3. Kecskemét is kiállítja. **Ms:** n.d.
Karádi dalok [Songs from Karád]. v, folk b: I. Játéknóták, II. Virágénekek, III. Régi katonanóták, IV. Munkadalok, V. Tréfás nóták, VI. Dudanóta. **Ms:** n.d.
[Karádi] menyecskék [Young wives /of Karád/]. v, folk b. **Ms:** n.d.

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Karádi népdalcsokor [Folksong suite from Karád]. 1. Csokros csillag jár az égen, 2. Elesett a lúd a jégen, 3. A karádi falu végén, 4. Folt hátán folt, 5. Dudanóta. **Ms:** X.
Népi muzsika [Folk music]. folk b. **Ms:** X [HR MC, parts: n.d.].
Szentmártoni táncok [Dances of Szentmárton]. folk b. **Ms:** n.d.
48-as dalok [=Négy negyvennyolcas dal: 1, 3, 4] [Songs of '48/=Four songs of 1848: 1, 2, 3]. v, folk b: 1. [Kecskemét is kiállítja], 2. [Garibaldi csárdás kiskalapja], 3. [Most szép lenni katonának]. **Ms:** n.d.

Incidental Music

Ballet music

Balletzene/Nádasban [Ballet music/In the reeds] (György Lőrincz). 1. Bevezetés, 2. Madár tánca, 3. Szitakötő tánca, 4. A tavirózsa tánca, 5. Gólyák repülése és tánca, 6. A szél tánca, 7. Őssztánc. **Ms:** pi sk: n.d., sc: Szeged, 11.1948. **P:** Concert premiere: MA, November 1949, Philharmonic Orchestra of the Hungarian Post, Pál Gergely (cond.). Staged premiere: Szeged, National Theatre, 9.04.1961, Judit Arkos (choreographer).

Incidental music for stage plays

Az ember tragédiája [The Tragedy of Man] (Imre Madách). **Ms:** vl, fl, cel, bs, and percussions (side drum, gong, vibraphone, glockenspiel): Bp., 5.1939; orchestral sc: 12.7.1960. **P:** Kassa, 4.5.1939, NTh's Small stage, 14.5.1939. **Dir:** Antal Németh. **N.:** Breuer's short monograph gives the premiere date as 1938, Kassa; in the respective volume of *Magyar Színháztörténet* [Hungarian Theatre History] 1920–1949, the date is 4 May 1939. Probably Dávid remembered the false date. In 1960 the play was revised in the direction of Tamás Major. It was also produced in Szeged (Szeged Openair Theatre, 14.8.1960) and at the National Theatre (NTh 14.10.1960).
Karácsonyi táncjáték [Christmas ballet]. sym orch **Ms:** 1940. **N.:** The score originally featured the title “Megújulás” [Revival]. There is a note in pencil on the first page, presumably indicating the premiere date: 12.12.1940, Municipal Theatre.
Nero (Ferenc Felkai). Rabszolgadal [Slave song]. **Ms:** Bp., 1942. **P:** Madách Theatre, 23.1.1942. **Dir:** Andor Pütkösti. **N.:** The play had a single musical insert, the Slave song.
(Versaillesi [!] rögtönzés és) Képzelt beteg [(The Impromptu of Versailles and) The Imaginary Invalid] (Molière, trsl. Csokonai). **Ms:** Bp., 28.11.1942, arrangement for wind quintet and harp: 1954. **P:** Madách Theatre, 4.12.1942. **Dir:** Andor Pütkösti. **N.:** The two plays were performed in one night.
Kotyelesek [Les Facheux /The Mad/] (Molière, trsl. János Erdődy). **Ms:** sc and pi red: 1943. **P:** NTh's Small stage, 17.10.1946. **Dir:** István Egri.
Monsieur de Pourceaugnac (=Gömböc úr [Monsieur Chubby]), (Molière, trsl. Dezső Mészöly). **Ms:** fragment: 1943. **P:** Comedy Theatre, 6.1.1950, ballet version entitled Monsieur Pourceaugnac: Municipal Theatre, 28.4.1941. **Dir:** Endre Gellért. **N.:** The music is identical with the manuscript of Gömböc úr at several points, see the sketches.
Az özvegy Karnyóné és a két szeleburdiak [The widowed Mrs Karnyó and the two feather-brains] (Csokonai). **Ms:** for 13 winds: 1943. **P:** Katona József

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Theatre, 22.5.1953. **Dir:** Tamás Major. **Sr:** Hungaroton, HCD 14015, 2004. [Recorded in 1969.]

Bánk bán (József Katona, in the version of the Déryné Theatre). **Ms:** Bp., I: 4.1945, II: 10.2.1950. **P:** NTh, 12.10.1962. **Dir:** Tamás Major.

Civilizator [The civilizer] (Imre Madách). **Ms:** 5.1945.

A nők iskolája [L'École des femmes/The School of Wives] (Molière, trsl. Jenő Heltai). **Ms:** n.d. **P:** Bp., NTh, 21.12.1945.

Isten, császár, paraszt [God, emperor, peasant] (Gyula Háy). **Ms:** 1945, defective. **P:** NTh, 10.5.1946.

Medve elé [music before the play "The Bear"] (Chekhov). **Ms:** 1945. **N.:** On the autograph: "Instrumentation from Mussorgsky's Boris [Godunov]."

A hetvenkedő katona [Miles Gloriosus] (Plautus, trsl. Gábor Devecseri). **Ms:** Bp., 4.1946. **P:** NTh's Small Theatre, 14.4.1946.

Antonius és Cleopatra [Anthony and Cleopatra] (Shakespeare, trsl. Dezső Mészöly). **Ms:** 1946. **P:** NTh, 17.2.1960. **Dir:** Tamás Major.

Odysseus és Nausikaa (Gábor Devecseri). **Ms:** parts: 1946.

Androkles és az oroszlán [Androcles and the lion] (George Bernard Shaw). **Ms:** sc, pi red: 4.1947.

Vízkereszt [Twelfth night] (Shakespeare). A bolond dala [Song of the fool], Románc [Romance]. **Ms:** 2.8.1947.

III. Richárd (Shakespeare, trsl. István Vas). **Ms:** Bp., 12.1947. **P:** NTh, 13.12.1947. **Dir:** Kálmán Nádasdy.

Duda Gyuri (=Georges Dandin), (Molière paraphrase). **Ms:** defective pi red: 1947.

Kényeskedők [Les Precieuses ridicules/The Affected Ladies/] (Molière, trsl. Sándor Hevesi). **Ms:** Bp., 17.1.1948. **P:** NTh's Small Theatre, 20.12.1947. **Dir:** István Egri.

A méla Tempefői [The dreamy Tempefői] (Csokonai). **Ms:** defective pi red (1948) and sc (1954). **P:** National Small Theatre, Experimental Stage, 1.5.1948. **Dir:** Dénes Rátai.

Dandin György (avagy a megcsúfolt férj) [Georges Dandin (Or the Abashed Husband)] (Molière). **Ms:** parts: 1948. **N.:** Only one page of the score survived apart from parts for flute, clarinet, C trumpet, and bassoon, not by the composer's hand.

Kocsonya Mihály házassága [The wedding of Mihály Kocsonya] (anonymous medieval author). **Ms:** 1948, defective. **N.:** On the ms.: "a többi Bartók János műve" [the rest is by János Bartók].

Antigoné (Sophocles). **Ms:** 23.5.1949.

Az úrhathnám polgár [The bourgeois gentleman] (Molière, trsl. Dezső Mészöly). **Ms:** 1950 (1955). **P:** [J.B.: 1957, NTh], revival: NTh's Small Theatre, 28.10.1960. **Dir:** István Horvai.

A szabadság útja [The road to freedom] (Vilmos Zolnay). **Ms:** n.d. **P:** 9.11.1950, Kossuth Radio.

Volpone (Ben Jonson). **Ms:** 1953.

Tűvétezők [Ransackers] (Gyula Illyés). **Ms:** 1954.

Dózsa (Gyula Illyés). **Ms:** 1955. **P:** NTh, 20.1.1956. **Dir:** Endre Gellért.

Mirandolina (Carlo Goldoni). **Ms:** 1956.

Amphitryon (Heinrich von Kleist). **Ms:** 3.1957.

Vérnász [Blood wedding] (Federico García Lorca, trsl. Gyula Illyés). **Ms:** sk: 1957. **P:** NTh, 19.4.1957. **Dir:** Endre Marton.

Lotharingia (Tamás Emőd). **Ms:** sc and pi red: 1957 [NSzL: n.d., Ms. mus. 6.194].

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Mandragora (Niccolo Macchiavelli, after Ben Jonson, trsl. Ferenc Karinthy and György Somlyó). **Ms:** 15.12.1957. **P:** Katona József Theatre, 20.12.1957. **Dir:** Tamás Major.

Trisztán (Endre Illés, István Vas). **Ms:** 1957. **Dir:** Endre Gellért.

A rettegés birodalma (A Harmadik Birodalom)/**Félelem és Nyomorúság** [The empire of fear (The Third Reich)/Fear and misery] (Bertolt Brecht, trsl. Ágnes Nemes Nagy). **Ms:** 10.1958. **P:** NTh, 7.11.1958. **Dir:** Tamás Major **N.:** On the Ms: “hangfelvételle” [for audio recording].

Lyuk az életrajzon [A hiatus in the biography] (Béla Gábor). **Ms:** 1958. **P:** Katona József Theatre, 19.12.1959. **Dir:** Imre Apáti.

Két úr szolgája [Servant of two masters] (Carlo Goldoni, trsl. József Révay). **Ms:** pi red [1958], defective. **P:** NTh, 15.5.1959. **Dir:** Tamás Major.

A csodálatos vargáné (García Lorca, trsl. János Benke and László András). **Ms:** [1959], defective. **P:** Guest performance of NTh, Bartók Stage, 20.6.1959. **Dir:** Ilona Vadász.

Sok hűhó semmiért [Much ado about nothing] (Shakespeare, trsl. József Fodor). **Ms:** 1960. **P:** NTh, 9.3.1960. **Dir:** Tamás Major.

Alkésztisz (Euripides). **Ms:** 1961. **Dir:** Miklós Cserés.

Egy éj az Aranybogarban [A night at the Aranybogár] (Kálmán Mikszáth–András Benedek). **Ms:** pi red and sc: 1962. **P:** 4.4.1963, Kossuth Radio, HRTV Orch and female chr, Frigyes Hidas (cond.).

Emlékezz haraggal [Look back in anger] (John Osborne, trsl. Géza Ottlik). **Ms:** fragments. **P:** Odry Stage, 24.4.1960. **Dir:** Ilona Vadász.

Figaro házassága [The marriage of Figaro] (Beaumarchais, trsl. Árpád Horváth). **Ms:** X. **P:** NTh, 16.9.1945, NTh, 12.10.1950. **Dir:** Tamás Major.

Magyar Elektra [Hungarian Electra] (Péter Bornemissza after Sophocles). **Ms:** X. **P:** NTh’s Small Theatre, 22.1.1949. **Dir:** Tamás Major.

Othello (Shakespeare, trsl. Dezső Mészöly). **Ms:** X. **P:** NTh, 28.5.1954. **Dir:** Kálmán Nádasdy, Tamás Major.

A kertész kutyája [The gardener’s dog] (Lope de Vega, trsl. Endre Gáspár). **Ms:** sc and pi red: 1954. **P:** Theatrical version: Madách Theatre, 22.04.1949.

Szent Johanna [Saint Joan] (G. B. Shaw). **Ms:** X. **N.:** Only Breuer’s short monograph contains information about the work.

Radio plays

Felsült szerelmesek [Love’s labor lost] (Shakespeare). **Ms:** 1948. **P:** 8.9.1948, Budapest I.

Scapin furfangjai [The impostures of Scapin] (Molière). **Ms:** Bp., 27.5.1949 (1955). **P:** 3.5.1956, Kossuth Radio.

Boldogság [Happiness] (Pyotr Pavlenko). **Ms:** 1951. **P:** 8.4.1951, Kossuth Radio.

Bátor kapitányok [Brave captains]. **Ms:** 1951.

Egy pár cipő [A pair of shoes] (József Révay). **Ms:** 1958.

Fehér hajú lány [The white-haired girl]. **Ms:** 1958. **Dir:** Tamás Járfás, György Rácz. **N.:** Probably written on the basis of a popular Chinese fiction film *The white-haired girl* (1951).

Bolondos állattan [Crazy zoology] (József Romhányi). **Ms:** 1958.

Hamlet (Shakespeare, trsl. János Arany). **Ms:** 4.1960. **P:** Stage version: NTh, 27.1.1952. **Dir:** Endre Gellért, Tamás Major.

Danton halála [Danton’s death] (Georg Büchner, trsl. Dezső Kosztolányi). **Ms:** X.

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Film soundtracks

Dunapentele. doc.film. **Ms:** 1951.
Gazdag aratás [A rich harvest]. doc.film. **Ms:** 1952. **Dir:** Vince Lakatos.
Medgyessy. doc.film. **Ms:** 1956. **Dir:** Ábris Basilides.
Lyuk az életrajzon [A hiatus in the biography] (Béla Gádor). **Ms:** 1958. **Dir:** László Nemere. **N.:** Dávid composed incidental music for the stage play in 1958 which was adapted for television in 1972.

Folk dance accompaniment

Szabad ifjúság délutánja [Afternoon of the free youth]. sym orch **Ms:** Balatonfenyves, 29.7.1949.
Táncjáték I–V [Ballet I–V.]. sym orch **Ms:** Bp., 9.8.1949.
Magyar tájak [Hungarian landscapes]. sym orch **Ms:** Bp., 1.4.1950.
Tánczene [Dance music]. **Ms:** pi red: [Sárospatak, 26.8.1950]. **P:** [J.B.: HR, 1950, HRTV Orch, Gyula Dávid (cond.)]. **Pub:** EMB, 1952.
Békési táncok [Dances of Békés]. folk b. **Ms:** Bp., 15.7.1951.
Cepedli. folk b. **Ms:** 1952.
Délután kettesben [An afternoon in private]. folk b. **Ms:** pi red: 1954; sc: Sárospatak, 7.9.1954.
Falusi bál [Village dance]. sym orch **Ms:** n.d.

Juvenalia

Téma variációkkal [Theme with variations]. For string quartet. **Ms:** Bp., 1.1936.
Szvit két hegedűre (Három duó két hegedűre) [Suite for two violins (also: Three duos for two violins)]. **Ms:** Bp., 1.1937.
Vonósnégyes [String quartet]. **Ms:** Bp., 6.1938.
Sui[t]te. clmb orch **Ms:** Bp., 7.1939.
Hegedű-zongora rondó [Rondo for violin and piano]. **Ms:** n.d.
Brácsa-szólószonáta [Sonata for solo viola]. **Ms:** X. **N.:** Composed for the entrance examination at the Liszt Academy of Music.

Pedagogical works

Zoltán Jeney: Fuvola-iskola. Dávid Gyula, Járdányi Pál, Szervánszky Endre műveinek felhasználásával [Flute school, using works by Gyula Dávid, Pál Járdányi, Endre Szervánszky]. **Pub:** vol.1: EMB, 1952, vol. 2: EMB, 1954, vol. 3: EMB, 1959. **N.:** The volumes include brief pieces and exercises of one or two lines, whose number and sequence changed by edition. Vol. 3 was also published with the title *Fuvolaetűdök középfokra* [Intermediate level flute etudes] (EMB, 1959).
László Hara: Fagott-iskola. Dávid Gyula, Maros Rudolf, Járdányi Pál, Székely Endre műveinek felhasználásával [Bassoon school, using works by Gyula Dávid, Rudolf Maros, Pál Járdányi, Endre Székely]. **Pub:** vol. 1: EMB, 1956. **N.:** The sequence and number of the pieces changed by edition, e.g. there are 23 pieces by Dávid in the first edition and only 11 in the second.

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Sketches, fragments, planned compositions, variants

- Berzsenyi zenekari dalok** [Orchestral songs on Berzsenyi poems]. v, pi: Az örömhöz, A reggel, Az esthajnalhoz [To joy, The morning, To evenfall]. **Ms:** 1936, 1955.
- Szimfónia.** **Ms:** pi red: 3.12.1947.
- Presto.** pi. **Ms:** 29.12.1947.
- Balletzene** [Ballet music]. **Ms:** Szeged, 11.1948.
- Fúvósötös** [Wind Quintet]. sk. **Ms:** 1949.
- Gömböc úr** [Monsieur Pourceaugnac] (Molière). **Ms:** 1949, defective. **N.:** In parentheses at the beginning: fragments, and a note: “Score was lost at Vidám Színpad theatre in Révai street (director I. Békés).”
- Szonáta fuvolára és zongorára** [Sonata for flute and piano]. sk. **D:** To Zoltán Jeney. **Ms:** 1954.
- Furolaszonáta** [Flute Sonata]. Sketch of the third movement. **Ms:** 1954.
- Berzsenyi dalok** [Songs on Berzsenyi poems]. Notes. **Ms:** 1955.
- Amor apud sepulchrum** (Géza Hegedüs). **Ms:** libretto: 1965; score fragment: n.d. **N.:** Planned opera.
- Andante.** pi. **Ms:** Bp., 15.11.1973.
- Brácsaverseny** [Viola Concerto]. sk. **Ms:** n.d.
- Erdélyi és csángó népdalok** [Transylvanian and Csángó folksongs]. pi red: 1. Erdő nincsen zöld ág nélkül. **Ms:** n.d.
- Hegedű darab** [Violin piece]. sk. **Ms:** n.d.
- Májusi Kantáta** [May cantata]. sk. **Ms:** n.d.
- Sonatina.** pi. **Ms:** n.d.
- Vonós szerenád vázlatok** [Sketches for a string serenade]. **Ms:** n.d.
- Édes öröm** [Sweet joy]. v, pi. **Ms:** n.d.
- Csodálatos Vargáné** [The Shoemaker’s prodigious wife]. v, pi. **Ms:** n.d.
- Versaillesi [!] rögtönzés** [The Impromptu of Versailles] (Molière). **Ms:** n.d.
- Reihe-táblázatok, Reihe-vázlatok** [Tables and sketches of raws]. **Ms:** n.d. **N.:** The composer’s Reihe tables in music notebook, blank notebeook, and on separate sheets.

Gyula Dávid

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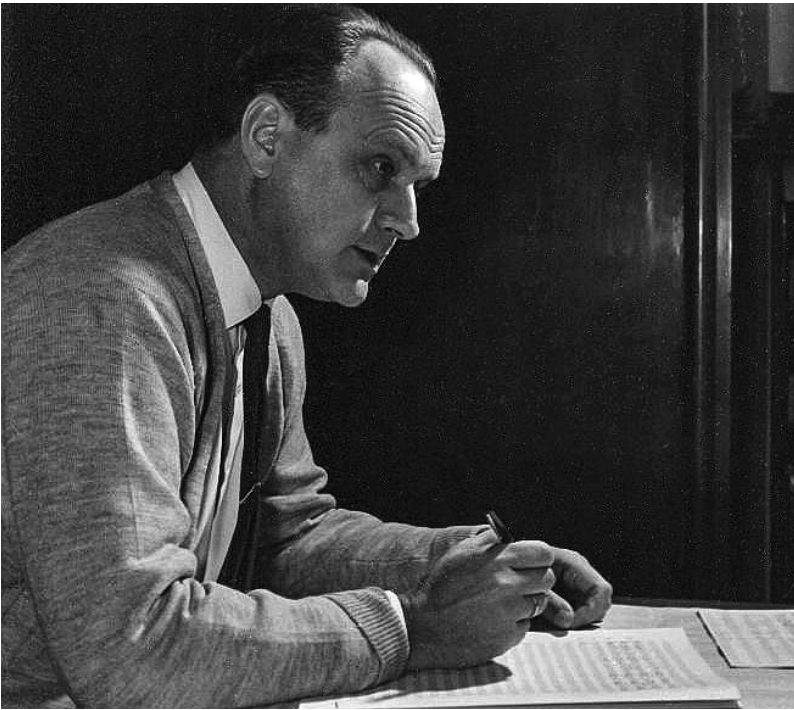
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The composer (around 1960)

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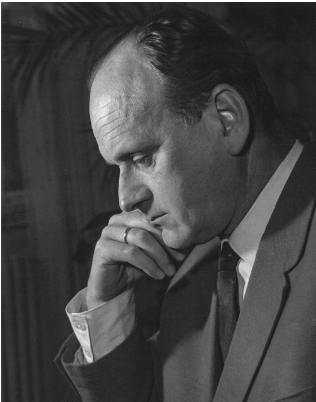


A childhood photo (around 1925)



Photo taken by Dávid during fieldwork in Heves county during the early 1930s

Gyula Dávid



Portrait (around 1965)



Resting in Zakopane (1958)



At the piano (around 1965)